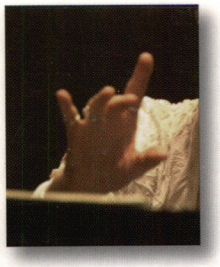
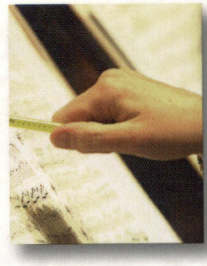
DAVID GORDON

70th Anniversary Season



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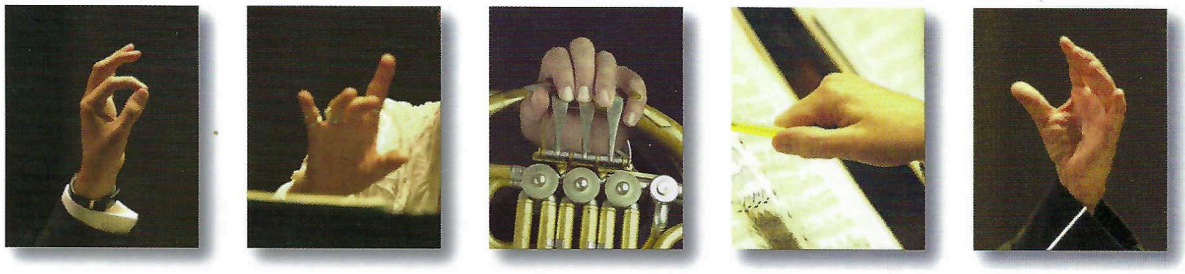
70th Anniversary Season



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Congratulations to the Bach Festival
on 70 Wonderful Years of
Great Performances!

CARMEL BACH *and Beyond* FESTIVAL

CELEBRATING OUR 70TH FESTIVAL SEASON

A Festival Like No Other

The Carmel Bach Festival is the brilliance and genius of Johann Sebastian Bach — his influence and inspiration — and BEYOND!

- The excitement of a 10-year-old pianist, performing a difficult Bach prelude.
- The still-vivid memory of Maestro Sandor Salgo's lasting influence and our tribute to his life.
- Music by candlelight in the acoustically intimate Church of the Wayfarer

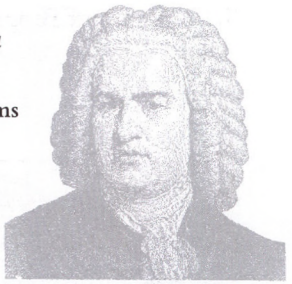
- Meeting beloved friends onstage and off.
- Candles in the Mission extinguished one by one, to the complex, rich and sometimes spicy, dissonant Renaissance music of Gesualdo.
- A celebration of gifted 22-year-olds: Handel, J.S. Bach and D. Scarlatti!
- Family concerts for children of all ages. Delight in the sound of the oboe close-up.
- The haunting opening chords of the Haydn Symphony on Friday night.

"Through the sounds of Bach's music we are united with him and with each other in experiencing something greater than ourselves."
— David Gordon

"In no other time in the history of the world is the civilizing influence of J.S. Bach's music more profoundly felt, and therefore ever more necessary for it to be available to the wider public." — Jesse Read

- The ancient principles of classical oratory: *Delectare, Docere, Movere:* Entertain, Teach, Stir the Heart.
- Master Classes, pre-concert talks, conversations with artists — a bridge across the footlights.
- A wonderful and ephemeral summer community of art, music, friendship.

"Study Bach. There you will find everything."
— Johannes Brahms



- The joy in the eyes of the Youth Chorus, their love of the music, and their sense of pride.
- The vast musical landscape of the *St. Matthew Passion.*

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Carmel Bach Festival was founded in 1935 by Dene Denny and Hazel Watrous

Bruno Weil
Music Director and Conductor

Andrew Megill
Associate Conductor

Much of the photography in this program was donated by James Kasson

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Carmel Bach Festival
P.O. Box 575, Carmel, CA 93921
(831) 624-1521

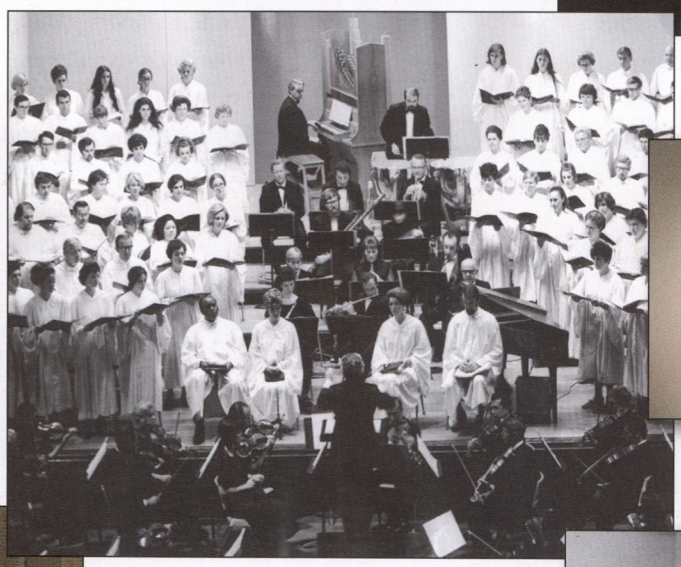
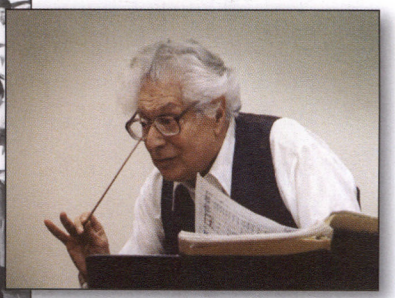
Schedules, history, videos, artists profiles and more at:
http://www.bachfestival.org

2008 Carmel Bach Festival
71st Season—
July 19 through August 9

Please note:
No photography or recording is permitted. Kindly disable all pagers, cell phones and watch alarms.

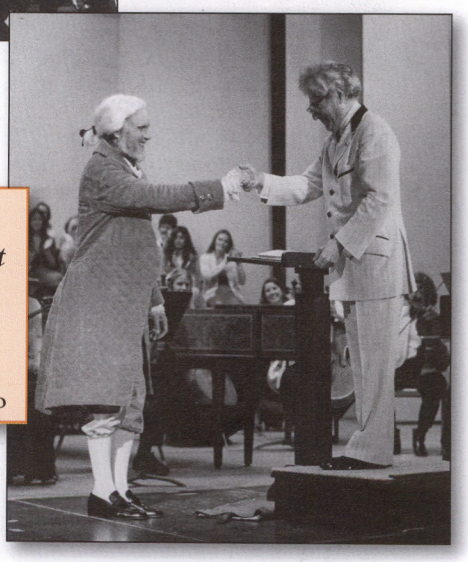
No smoking is permitted within any part of each venue, including stage, backstage or foyer.

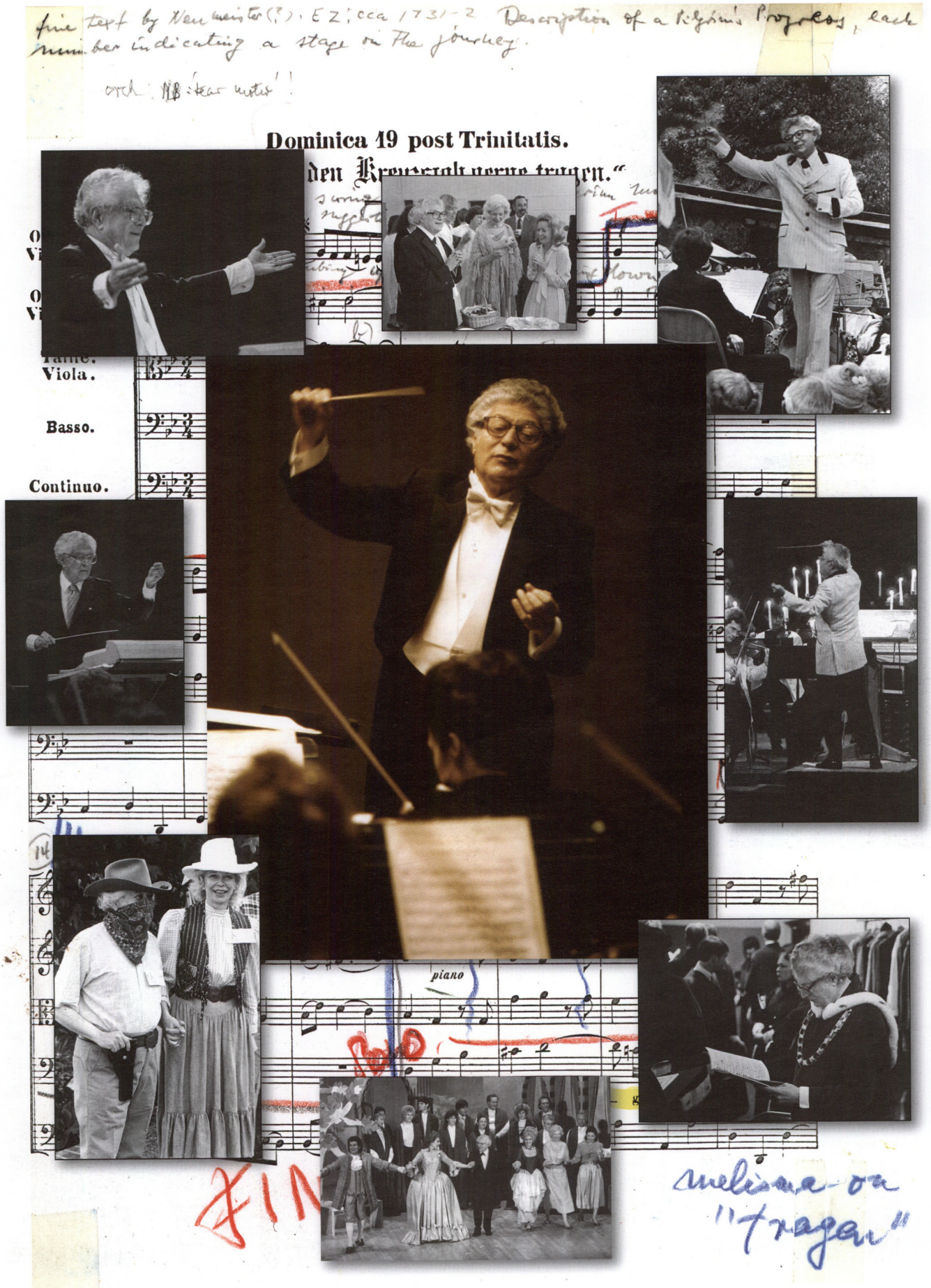
Latecomers will not be seated while a performance is in progress.

The 70th Anniversary Season is dedicated in Loving Memory to Sandor Salgo



"I am deeply indebted to you, dear friends, for your encouragement and enthusiasm. It has been an honor to be your leader through all these years."

— Sandor Salgo




fine text by Neumeister(?); E.Z.; cca 1731-2 Description of a Pilgrim's Progress, each number indicating a stage on the journey.
orch: NB: tear notes!!
Dominica 19 post Trinitatis.
Viola.
Basso.
Continuo.
piano
melisma-on "tragen"

Welcome to the 70th Anniversary Season of the Carmel Bach Festival

Dear Bach Festival Friends and Family,

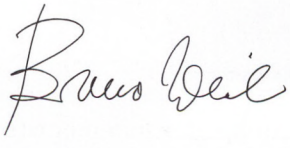
Welcome back to the Carmel Bach Festival. It is truly a welcome moment when I arrive to meet my musician colleagues and later, after the exciting period of rehearsals is completed, to look out into the theatre on opening night to see you, our loyal and appreciative audience members, breathlessly awaiting the first sounds of yet another glorious season. I join you in celebrating the 70th Anniversary of our wonderful Festival. Seventy years is another milestone for the Carmel Bach Festival, and a significant one for me as Music Director. I have returned to Germany each August for the last one-and-a-half decades and each season I take back with me, as do you, fulfillment, joyous transformation and a peaceful sense of wonder as the music of Bach and all the other composers who touch us still remains in my heart and soul.

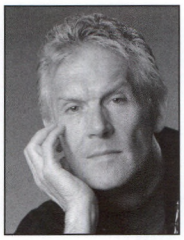
The music has the power to move us, inspire us, and reaffirm us as human beings. What a wonderful treasure and privilege it has been to share this music with you each season. And the 70th will be no exception! I am delighted that you will join us to explore, indulge, reflect, contemplate, and above all, celebrate this great Festival, the music, beautiful surrounds, the great Sunset Theater, enlightening talks, open rehearsals, family events and much more.

I thank you for your warm and wholehearted support, most obvious from the fact that *you* have also arrived! Yes, you are here for the music, and we are here for you. What more do we need?

I wish you a great, memorable 2007 Carmel Bach and Beyond season, and look forward to meeting each of you. Please experience all the many pleasures of the Festival. Bach himself said that his music was intended for the "refreshment of the soul," and I sincerely hope that you will agree.

Warm wishes,



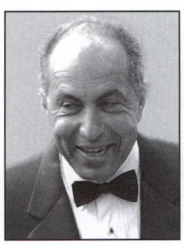


This season you will hear much about the year 2007 as a milestone for the Carmel Bach Festival. It is the happy celebration of seventy years of unbridled, joyful music making. It reconfirms the tremendous importance and powerful influence of the music of Johann Sebastian Bach, and it gives us an opportunity again to remind the world and ourselves why the Festival emerged and has flourished. The 2007 signpost pays homage to the founders of the Festival, their collective vision, and recognizes the many artists, patrons, volunteers and supporters of all kinds who followed through the decades to sustain, nurture and add ever-greater dimensions to the growing festival.

In 2007 we experienced a particularly touching and profound loss — that of Maestro Sandor Salgo, whose artistry and musical insight took the Festival to national and international prominence during his tenure from 1956-1991. Known for his perceptive musical instincts, sensitivity, compassion and a generous sense of humor, he courageously introduced audiences to a vast wealth of unknown music, and established an ambitious program of larger works including an unforgettable series of fully staged operas. His direct and peripheral involvement over a span of fifty years set the Festival on a course to prominence among music festivals around the world. It is to his legacy and in his memory that we dedicate the 2007 Festival.

I offer my warm and hearty invitation to indulge with us in all of the riches of the 2007 season, including special events, unique musical programs, cantatas, symphonies, concertos, solos, intimate chamber music, family events and good company! I am joined by a fantastically talented and gifted company of musicians, a dedicated staff and the amazing group of behind-the-scenes talent, all of who join me in thanking you for your support, enthusiastic reception, and friendship. Welcome to the 2007 Season!!

Jesse Read
Managing Director

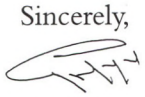


This year we are celebrating our 70th Anniversary season and are dedicating this Festival to Maestro Sandor Salgo who, for thirty-six years, was the artistic force of the Festival and garnered us world recognition. A special tribute concert in Maestro Salgo's honor will be performed on Monday, July 23rd at Stanford University's Memorial Church. Maestro Salgo's legacy will be perpetuated by the creation of a new Sandor Salgo Conductor Chair. This Endowed Chair will further support our continued efforts to bring to Bach Festival audiences the best musical and artistic talents available.

None of our past and most recent successes would have been possible without the support of you, our friends and patrons. It is through your generosity and participation in our Annual Appeal Campaign and your additional donations when purchasing tickets that we are able to continue to bring to you new creations, new venues, new ideas, and, of course, new talent. Your support of the Musician Sponsorship program brings our artists and musicians even closer to our community and patrons and makes our Festival a very unique experience. Finally, your contribution to our Endowment Campaigns gives us the confidence to plan securely for the future. I thank you very much for your invaluable support and urge you to continue to respond generously.

I join Maestro Bruno Weil and Jesse Read in welcoming all of you to the 2007 Season.

Sincerely,



Cyril Yansouni
President, Board of Directors

Calendar at a Glance

Week One

Friday July 13

Family Concert
2:00pm | Barnyard Shopping Village, Carmel

Saturday July 14

Grant Voth Lecture
2:30pm | Sunset Center
David Gordon Lecture
6:00pm | Sunset Center
Bubbly and Sweets Reception
6:30pm | Sunset Center
Tower Music
7:20pm | Sunset Terrace
The Brilliant Artistry of Bach
8:00pm | Sunset Theater

Sunday July 15

David Gordon Lecture
12:45pm | Sunset Center
Tower Music
1:45pm | Sunset Terrace
St. Matthew Passion
2:30pm | Sunset Theater
Family Concert
3:00pm | St. Mary of the Nativity Church, Salinas
Candlelight Concert
9:00pm | Church of the Wayfarer

Monday July 16

Organ Recital
11:00am | Carmel Mission
Adams Vocal Master Class
12:30pm | Carmel Presbyterian
Recital
2:30pm | Church of the Wayfarer
David Gordon Lecture
6:45pm | Sunset Center
The Bach Family: Inspirations and Rivals
8:00pm | Sunset Theater

Tuesday July 17

Foyer Recital
1:00pm | Sunset Foyer
Recital
2:30pm | All Saints Church
Up Close and Personal
4:00pm | Sunset Center
Soprano, Trumpet and Organ
6:00pm | Carmel Mission
Grant Voth Lecture
6:45pm | Sunset Center
Tower Music
7:20pm | Sunset Terrace
Aha! Bach
8:00pm | Sunset Theater

Wednesday July 18

Recital
2:30pm | Church of the Wayfarer
Twilight Concert
5:30pm | Church in the Forest
Mission Dinner
6:00pm | Crespi Hall
Tower Music
7:55pm | Carmel Mission
From Darkness to Light
8:30pm | Carmel Mission

Thursday July 19

Adams Vocal Master Class
12:00pm | Carmel Presbyterian
Recital
2:30pm | Church of the Wayfarer
Up Close and Personal
4:00pm | Sunset Center
Twilight Concert
5:30pm | All Saints Church
David Gordon Lecture
6:45pm | Sunset Center
Rivalry of 1707 Composers
8:00pm | Sunset Theater

Friday July 20

Foyer Recital
1:00pm | Sunset Foyer
Recital
2:30pm | Church of the Wayfarer
David Gordon Lecture
6:45pm | Sunset Center
Tower Music
7:20pm | Sunset Terrace
A Bouquet of Symphonies
8:00pm | Sunset Theater

Week Two

Saturday July 21

Viennese Matinee Recital
11:00am | Sunset Theater
Grant Voth Lecture
2:30pm | Sunset Center
Family Concert
4:00pm | Sunset Theater
David Gordon Lecture
6:45pm | Sunset Center
Tower Music
7:20pm | Sunset Terrace
The Brilliant Artistry of Bach
8:00pm | Sunset Theater

Sunday July 22

David Gordon Lecture
12:45pm | Sunset Center
Tower Music
1:45pm | Sunset Terrace
St. Matthew Passion
2:30pm | Sunset Theater
Candlelight Concert
9:00pm | Church of the Wayfarer

Monday July 23

Organ Recital
11:00am | Carmel Mission
Adams Vocal Master Class
12:00pm | Carmel Presbyterian
Recital
2:30pm | Church of the Wayfarer
David Gordon Lecture
6:45pm | Sunset Center
The Bach Family: Inspirations and Rivals
8:00pm | Sunset Theater
Sandor Salgo Memorial Concert
8:00pm | Stanford University Memorial Church

Tuesday July 24

Foyer Recital
11:00am | Sunset Foyer
Up Close and Personal
1:00pm | Sunset Center
Recital
2:30pm | All Saints Church
Youth Chorus Twilight
5:30pm | Church of the Wayfarer

Grant Voth Lecture
6:45pm | Sunset Center
Tower Music
7:20pm | Sunset Terrace
Aha! Bach
8:00pm | Sunset Theater

Wednesday July 25

Recital
2:30pm | Church of the Wayfarer
Twilight Concert
5:30pm | Church in the Forest
Mission Dinner
6:00pm | Crespi Hall
Tower Music
7:55pm | Carmel Mission
From Darkness to Light
8:30pm | Carmel Mission

Thursday July 26

Up Close and Personal
10:30am | Sunset Center
Adams Vocal Master Class
12:00pm | Carmel Presbyterian
Recital
2:30pm | Church of the Wayfarer
Twilight Concert
5:30pm | All Saints Church
David Gordon Lecture
6:45pm | Sunset Center
Family Concert
7:00pm | Oldemeyer Center
Rivalry of 1707 Composers
8:00pm | Sunset Theater

Friday July 27

Foyer Recital
11:00am | Sunset Foyer
Recital
2:30pm | Church of the Wayfarer
David Gordon Lecture
6:45pm | Sunset Center
Tower Music
7:20pm | Sunset Terrace
A Bouquet of Symphonies
8:00pm | Sunset Theater

Week Three

Saturday July 28

Viennese Matinee Recital
11:00am | Sunset Theater
Children's Concert
2:00pm | Steinbeck Center, Salinas
Grant Voth Lecture
2:30pm | Sunset Center
Young Artists Family Concert
4:00pm | Sunset Theater
David Gordon Lecture
6:45pm | Sunset Center
Tower Music
7:20pm | Sunset Terrace
The Brilliant Artistry of Bach
8:00pm | Sunset Theater

Sunday July 29

David Gordon Lecture
12:45pm | Sunset Center
Tower Music
1:45pm | Sunset Terrace
St. Matthew Passion
2:30pm | Sunset Theater
Candlelight Concert
9:00pm | Church of the Wayfarer

Monday July 30

Organ Recital
11:00am | Carmel Mission
Adams Vocal Master Class
12:00pm | Carmel Presbyterian
Recital
2:30pm | Church of the Wayfarer
David Gordon Lecture
6:45pm | Sunset Center
The Bach Family: Inspirations and Rivals
8:00pm | Sunset Theater

Tuesday July 31

Foyer Recital
11:00am | Sunset Foyer
Up Close and Personal
1:00pm | Sunset Center
Recital
2:30pm | All Saints Church
Soprano, Trumpet and Organ
6:00pm | Carmel Mission
Grant Voth Lecture
6:45pm | Sunset Center
Tower Music
7:20pm | Sunset Terrace
Aha! Bach
8:00pm | Sunset Theater

Wednesday August 1

Recital
2:30pm | Church of the Wayfarer
Twilight Concert
5:30pm | Church in the Forest
Mission Dinner
6:00pm | Crespi Hall
Tower Music
7:55pm | Carmel Mission
From Darkness to Light
8:30pm | Carmel Mission

Thursday August 2

Up Close and Personal
10:30am | Sunset Center
Adams Vocal Master Class
12:00pm | Carmel Presbyterian
Recital
2:30pm | Church of the Wayfarer
Twilight Concert
5:30pm | All Saints Church
David Gordon Lecture
6:45pm | Sunset Center
Rivalry of 1707 Composers
8:00pm | Sunset Theater

Friday August 3

Foyer Recital
11:00am | Sunset Foyer
Recital
2:30pm | Church of the Wayfarer
David Gordon Lecture
6:45pm | Sunset Center
Tower Music
7:20pm | Sunset Terrace
A Bouquet of Symphonies
8:00pm | Sunset Theater

Saturday August 4

Viennese Matinee Recital
11:00am | Sunset Theater
Adams Vocal Master Class Showcase
2:30pm | Sunset Theater
Best of the Fest Dinner/Concert
5:30pm | Carmel Women's Club
Best of the Fest
8:00pm | Sunset Theater
Post Concert Reception
10:30pm | Sunset Terrace

Music Director and Conductor

Bruno Weil
Carmel Bach Festival Music Director and Conductor
Augsburg, Germany

Bruno Weil has conducted the great orchestras of Europe, Australia and Japan and has won critical acclaim on the podiums of the Salzburg Festival, Vienna Philharmonic, NHK Orchestra Tokyo, L'Orchestra National de France, and the Los Angeles Philharmonic. Born in Germany, he was a master student of Hans Swarowsky and Franco Ferrara. A prize winner of several international competitions, in 1981 he was named General Music Director of the City of Augsburg. In 1988 he enjoyed a stunning success when he replaced Herbert von Karajan at the Salzburg Festival, conducting Mozart's *Don Giovanni* with the Vienna Philharmonic Orchestra. In January 1994, he became General Music Director of the City of Duisburg, a post he relinquished at the end of the 2001/2002 season.

Numerous recordings with Tafelmusik Orchestra, the Orchestra of the Age of Enlightenment and the Vienna Symphony Orchestra have been released under the Sony Classical label, for which he records exclusively. His recording of the Haydn "Paris" Symphonies won the 1996 MIDEM Cannes Classical Award for 17th/18th Century orchestral music, and in 1997 Bruno Weil won the Echo Klassik Award as Conductor of the Year. He has also earned enthusiastic acclaim for his Schubert recordings and for his recording of Mozart's *Requiem*. His recent CD releases include the complete recording of the opera *Endimione* by Johann Christian Bach, (Echo Klassik Award 2000 — Best opera recording 17th/18th Century) and Liszt's *Beethoven Cantata* and the *Choral Fantasy* by Beethoven. His latest recordings just released are the operas *Der Freischütz* and *The Flying Dutchman*.

Bruno Weil has also conducted the German Opera Berlin, the Hamburg State Opera, the Semper Oper Dresden and most often the Vienna State Opera. In 1992 he made his debut with the Glyndebourne Festival in England. He is Artistic Director of the period instrument festival Klang und Raum (Sound and Space) in Irsee, Bavaria and Principal Guest Conductor of Tafelmusik. In October 2001 he was appointed Professor of Conducting in Munich at the State Academy for Music and Theatre. Maestro Weil was awarded "Classical Album of the Year" as Director of Tafelmusik Baroque Orchestra at the prestigious 2006 Juno Awards in April.

Artistic Direction

Jesse Read

Principal Bassoon, Festival Managing Director
Vancouver, BC Canada

This is Jesse's 28th season as Principal Bassoonist and his fourth season as Managing Director. His distinguished careers as bassoonist and educator take him around the globe. He is the former Principal Bassoonist of the Vancouver Opera Orchestra and has performed with the San Francisco Opera, Metropolitan Opera National Company, CBC Radio Curio Ensemble, the Pacific Baroque Orchestra, Boston Baroque and L.A. Baroque Orchestra. He has recorded with Tafelmusik, Philharmonia Baroque, Capella Clementina, and soloed with the CBC Vancouver Orchestra, Victoria Symphony, Dutch Radio Orchestra, Netherlands Chamber Orchestra, St. Petersburg Philharmonic, Rotterdam Philharmonic and ensembles in France, Germany, Holland, Belgium, Switzerland, Portugal, Czech Republic and Austria. He is a faculty member of the European Mozart Academy and has presented master classes in Prague, Warsaw, Florence, Venice, Krakow, Montpellier, and Lisbon and served as visiting Professor of Bassoon at the Utrecht Conservatory. His discography includes solo CDs on the Etcetera, Bravura and Skylark Labels. Jesse is Professor and the Director of the School of Music at the University of British Columbia in Vancouver, Canada.

On a personal note, Andrew Megill is an energetic chef and proud owner of Sebastian, an extraordinary basset hound/black lab mix.

Andrew Megill

Associate Conductor
Princeton, NJ

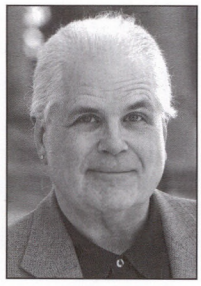
Andrew Megill is recognized as one of the leading choral conductors in the United States. He has prepared choruses for performances with many leading orchestras, including the New York Philharmonic, the National Symphony, Cleveland Orchestra, and the Dresden Philharmonie, and for conductors such as Claudio Abbado, Pierre Boulez, and Charles Dutoit. Since 1989, Dr. Megill has served as Artistic Director of Fuma Sacra, for whom he has conducted performances of all the major Bach choral works and over fifty cantatas. He is also Music Director of the Masterwork Chorus (New York), Chorusmaster for the Spoleto Festival USA, and Conductor of the Westminster Kantorei, an ensemble at Westminster Choir College, where Dr. Megill is an Associate Professor. His repertoire extends from early music to newly commissioned works; he has conducted regional or world premieres of works by Paul Chihara, Lewis Spratlan, Stephen Stuckey, Jon Magnussen, and Arvo Pärt. He has collaborated with the Mark Morris Dance Company, folk singer Judy Collins, and filmmaker Ridley Scott.

Elizabeth Wallfisch

Concertmaster, Director for Monday Main Concert
London, UK

The violin gives Elizabeth Wallfisch a voice as one of the most prominent interpreters of Baroque and Classical repertoire. She is in demand throughout the world as a soloist, performing on period instruments, and as a leader, directing from her instrument. Her playing has taken her from Lincoln Center in New York where she led the Orchestra of the Enlightenment in the opening concert of the Handel Festival to Zimbabwe as soloist with the Harare Symphony Orchestra. In Australia she was in 2007 the Music Director of National Music Camp Australia. Elizabeth's long and impressive discography offers an insight into her musical world. Her repertoire ranges through the early to high Baroque Italian violin composers including Vivaldi, Corelli, Veracini, Tartini, Geminiani to the classical greats from Mozart to Mendelssohn, lesser known composers such as Myslivecek and Abel and masters of the violin such as Paganini and Viotti, as well as encompassing the music of Cima, Biber, Telemann and Bach. She has enjoyed close collaborations with like-minded musicians, including participation in the Purcell Quartet, Convivium and presently Elizabeth Wallfisch + for the performance of Baroque and early Classical repertoire. She is a member of the Oberlin Fortepiano Trio (with Jaap ter Linden and David Breitman) exploring the language of Mozart, Schubert, Beethoven and Brahms.

Elizabeth teaches at the Royal Conservatory in The Hague. She has published a treatise exploring the fundamental aspects of Baroque violin playing titled *The Art of Playing Chin-Off for the Brave and the Curious.*



On a personal note, David was introduced to his wife, Ginna, by the late Bach Festival Artistic Administrator Nana Faridany and remains eternally grateful to the Festival for this life-changing event.

David Gordon

Adams Vocal Master Class Director, Education Director, Lecturer
Carmel, CA

Now in his nineteenth season in Carmel, David made his Festival debut in 1983 as the Evangelist in Bach's *St. John Passion,* and has sung as tenor soloist in more than eighty Festival concerts. He has a distinguished international reputation on the opera and concert stage, and has been a frequent guest artist with the orchestras of Boston, Cleveland, New York, Philadelphia, Seattle, Los Angeles, San Francisco, St. Louis, Atlanta, Toronto, Berlin, Prague, Vienna, Salzburg, Paris, Lisbon, Buenos Aires, Tokyo and many others around the world. He has performed sixty principal roles with the San Francisco Opera, Metropolitan Opera, Chicago Lyric Opera, Hamburg Staatsoper, Houston Grand Opera, and the Landestheater Linz (Austria). David appears on fifteen classical recordings on the Telarc, RCA Red Seal, London-Decca and Delos labels. A popular voice coach, seminar presenter and teacher of meditation and stress management, David maintains a fascinating website for singers: www.spiritsound.com.

Andrew Arthur

Organ, Harpsichord Soloist & Continuo
London, UK

Ninth season in Carmel. Gonville and Caius College, Cambridge. Currently Principal Conductor of Euterpe Baroque Consort, Antwerp, Belgium; Associate Director of The Hanover Band; Music Director of Orpheus Britannicus, Collegia Cantabrigiensia and the Chandos Chamber Choir. Andrew has served as Chorus Master for Opera Northern Ireland (Mozart: *Idomeneo*) and Philharmonia Baroque Orchestra (Handel: *Solomon*). He tours internationally as organ recitalist and in concert engagements as concerto soloist and continuo player with The Hanover Band, the English Baroque Soloists, The Steinitz Bach Players, The London Handel Players, Elizabeth Wallfisch +, Canzona, Da Chiesa, The Academy of St. Martin in the Fields, and The King's Camerata. Presently he is Associate Director of All Saints Church, Margaret Street, London. Recently released solo recordings include *J.S. Bach — Organ Chorales from the Leipzig Autograph, Volume 1* and *Organ Music for Passiontide.* Numerous other DVD & CD recordings on ASV, SDG, BBC, Opera Rara, Griffin, and Priory labels. His web site is www.andrewarthur.com

John Koza

Conductor, Youth Chorus; Assistant Conductor, Chorale and Chorus
Salinas, CA

John earned his Master's degree in choral conducting and his Bachelor's degree in voice at San Jose State University. In addition to conducting the Carmel Bach Festival Youth Chorus, he conducts the Camerata Singers, is Director of Music for First Presbyterian Church of Monterey, and teaches at Hartnell College. He has performed throughout Europe with the Choraliers at San Jose State University, winning five of the highest awards in the Seghizzi Choral Competition in Gorizia, Italy and performing for the World Symposium of Choral Music in Rotterdam. In September 2000, the American Choral Directors Association published his Master's Thesis, *Twentieth-Century Choral Settings of Psalm 150*, in the *Choral Journal.* Well known in the Monterey Bay area for his imaginative programming, John is dedicated to mentoring singers in the disciplines and joys of choral singing.

Allen Whear

Principal Cello, Recital Series Director
New York, NY

Allen is Associate Principal Cellist of Tafelmusik Baroque Orchestra and Artistic Director of Baltimore's Pro Musica Rara. A graduate of the New England Conservatory and the Juilliard School, he was the recipient of an ITT International Fellowship and studied with Anner Bylsma in Amsterdam. He also holds a doctorate degree from Rutgers University. Allen has performed as soloist with Tafelmusik, Brandenburg Collegium, Philadelphia Classical Symphony and the Charleston Symphony. He has appeared with the New York Collegium, Musica Antiqua Köln, the Vienna Boys Choir, Concert Royal, the Mozartean Players, the Smithsonian Chamber Players, Washington Bach Consort, Aradia, at the Maggio Musicale in Florence and toured Japan and Singapore as principal cellist with Opera Atelier. His composition *Short Story* was commissioned and premiered by Tafelmusik this season. His recording credits include Sony, Virgin, Musical Heritage, Naxos, and Deutsche Harmonia Mundi.

On a personal note, Allen is a confessed biblio-cine-oenophile.

Festival Staff

On a personal note, Carey is a keen body-boarder and lives beside Cronulla beach, about half an hour's drive from his workshop or the Sydney Opera House.

Carey Beebe
Harpsichord Technician
Sydney, Australia

Carey is perhaps the most traveled and best-known Australian harpsichord maker. After earning a degree in music and three performance diplomas, he became more interested in harpsichord construction and trained at the prominent American workshop of D. Jacques Way. In addition to his skills as a maker with over fifty instruments bearing his name, Carey has gained considerable expertise in the problems of maintaining early keyboard instruments under adverse conditions. As a result, his services are in constant demand worldwide, ranging from Goroka in the Highlands of Papua New Guinea to the dry cold of the Moscow winter, from Cape Town to Xi'an, from Perth to Puerto Rico and numerous ports between. This is his ninth season tending the early keyboards in Carmel. He also runs www.hpschd.nu, the premier Internet harpsichord resource.

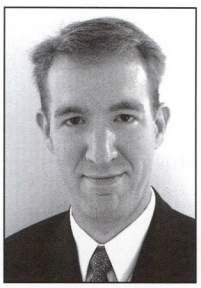
On a personal note, Sue is an avid road cyclist, chef, wine enthusiast, and enjoys spending time with her three Border Collies.

Suzanne Mudge
Trombone, Tower Music Director
Bend, OR

University of the Pacific; University of Arizona (MM); additional post-graduate study at UC Irvine and San Jose State. Suzanne is Principal Trombone with the Central Oregon Symphony and Cascade Winds. She is Director of The Brass Arts Studio in Bend, teaching privately and coaching chamber ensembles. She also teaches part-time at the Cascades Academy, performs freelance solo work and volunteers her coaching talents in the public schools. During her twenty-two year residency in the San Francisco Bay Area, Suzanne was Principal Trombone with the Modesto Symphony and the Women's Philharmonic and founder of the Seraphim Brass Quintet. She also performed with the Marin, Berkeley and San Jose Symphonies, and performed the world premier of *No Trumpets, No Drums* by David Jaffe for Trombone, Organ and Percussion in 1992. Suzanne has written many articles for the ITA *Journal* and has recorded for the Koch and Albion labels.

Paul Rhodes
Cello, Librarian
Berkeley, CA

University of Texas, Austin (MM); Dominican College (BA). Paul spent the 1994-95 season with the San Antonio Symphony and as principal cellist of the Austin Symphony on their tour of France and Germany. He has served as principal cellist of the Austin Lyric Opera, Orchestra of Santa Fe, and Fresno Philharmonic. Additionally, he has worked with New Century Chamber Orchestra, Sacramento Symphony, San Jose Symphony, Earplay, and the Santa Cruz Baroque Festival. Paul is Assistant Principal Cello of the Sacramento Philharmonic and is a member of the Oakland-East Bay Symphony.



On a personal note, Scott is an avid baseball fan and enjoys running.

Scott Dettra

Chorale Accompanist, Organ, Harpsichord

Arlington, VA

Scott maintains an active career as an organist, pianist, harpsichordist and accompanist. He holds two degrees from Westminster Choir College and has also studied at Manhattan School of Music. Beginning in August he will be Interim Organist and Associate Director of Music at Washington National Cathedral. In addition to those duties, he is Assistant Conductor and Keyboard Artist for the Washington Bach Consort and the National Cathedral Choral Society. He has appeared recently as a soloist with the Washington Bach Consort and the Washington Ballet. For many years he was Principal Accompanist of the American Boychoir and has worked extensively with Dennis Keene's Voices of Ascension in New York. In his work with the Cathedral Choral Society he has prepared the ensemble for performances with the National Symphony Orchestra, the Juilliard Orchestra, and the Dave Brubeck Quartet. A prize-winning organist, he has appeared at many notable venues in the United States and England and has performed at national conventions of the American Guild of Organists and the Association of Anglican Musicians.

Grant Voth

Discovery Series Lecturer

Pacific Grove, CA

Grant holds a Ph.D. in English and spent most of his teaching career working in interdisciplinary studies. He is the winner of several awards for excellence in teaching and the author of more than thirty books and articles ranging in subject from Shakespeare to Edward Gibbon to modern American fiction. Grant has written a forty-eight program course, *The History of World Literature* slated to be released as one of The Teaching Company's Great Courses in the Fall of 2007. He is a Professor Emeritus from Monterey Peninsula College.

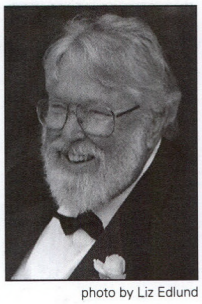


photo by Liz Edlund

Scott MacClelland

Program Book Notes Author and Editor

Carmel, CA

For thirty years, Scott has written on music for every Monterey Bay periodical, including some that no longer exist and others he can't remember. He regularly writes features and criticism for publications in the San Francisco Bay Area, and occasional articles for *Strings Magazine*. During the same period, he has taught Topics in Music for the adult programs of the Carmel Unified School District, Monterey Peninsula College and Hartnell College. He created the Monterey Symphony's in-school program in 1973 and was a co-founder of Youth Music Monterey.

Pauline Thomas Troia

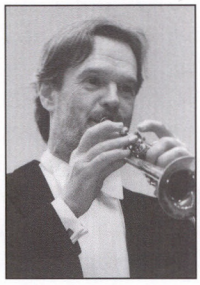
Chorus Accompanist, Youth Chorus Accompanist

Pacific Grove, CA

A native of Chicago, Pauline studied piano at the Conservatory of the Chicago Musical College and Northwestern University. In 2004, she accompanied the Adams Vocal Master Classes. Pauline is well known locally as choral accompanist for I Cantori di Carmel and the Camerata Singers. In addition, she has long provided worship music and choir direction for Congregation Beth Israel in Carmel Valley.

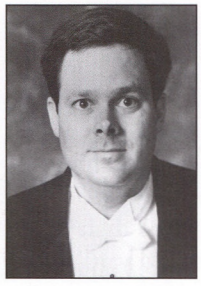
Soloists

Andrew Arthur
Organ, Harpsichord Soloist & Continuo
London, UK
See Artistic Direction pages



Wolfgang Basch
Principal Trumpet
Frankfurt, Germany

22nd season in Carmel. Wolfgang has been Principal Trumpet, Frankfurt Opera since 1976, soloist in concerts worldwide and has appeared with the Israel Chamber Orchestra, Jerusalem Symphony, Orpheus Chamber Orchestra, Bamberg Symphony, New World Symphony and Berlin Radio Symphony. He is also affiliated with Stuttgart Chamber Orchestra, Orchestra Sinfonica Milano and Chamber Orchestra of St. Petersburg Philharmonic. He has many CDs with trumpet concertos and chamber music on RCA, Decca, Koch, and BMG labels.



On a personal note, he enjoys woodworking.

Alan Bennett
Tenor
Bloomington, IN

Ninth season in Carmel. Alan has performed extensively throughout the U.S., Canada, Europe, Central and South America, and Asia, singing with prominent festivals and orchestras, as well as in recitals and opera. He has appeared with numerous symphony orchestras throughout North America including the Atlanta Symphony, Cleveland Orchestra, Seattle Symphony, National Philharmonic, Colorado Symphony, Calgary Philharmonic, St. Paul Chamber Orchestra, Honolulu Symphony and others, as well as with period instrument ensembles including the Philharmonia Baroque Orchestra, the Handel & Haydn Society, Tafelmusik, Apollo's Fire and Les Violons du Roy. He is a frequent guest at music festivals and, in addition to the Carmel Bach Festival, has appeared at the Tanglewood Festival, Oregon Bach Festival, Bethlehem Bach Festival, Baldwin Wallace Bach Festival, Boulder Bach Festival, the Caramoor Festival, the Grand Tetons Music Festival, the Augsburg Mozart Festival and many others. He has collaborated with some of the world's most prominent conductors including Sir David Willcocks, Christopher Hogwood, Helmuth Rilling, Nicholas McGegan, Bernard Labadie, the late Robert Shaw and of course, Bruno Weil. He is a member of the voice faculty of the Indiana University Jacobs School of Music in Bloomington, where he lives with his lovely wife and three wonderful children.

On a personal note, Benjamin is excited to return to Carmel for his fifth year and continues to enjoy watching his daughters grow up by the sea each summer with such great friends surrounded by such wonderful music.

Benjamin Butterfield

Tenor

Victoria, BC Canada

Regarded as a master of Bach literature, Ben has carved out a distinguished and respected career in the field of early music. His early association with Tafelmusik and Opera Atelier led to European tours of Italy, Switzerland, Germany, the UK, France and Spain as well as the United States. He has been associated with American Bach Soloists in San Francisco as well as with Nicholas McGegan and the Philharmonia Baroque Orchestra, Trevor Pinnock with the English Concert in London, and with Marc Minkowski and Les Musiciens du Louvre in Paris. Ben's life interest in the Passions of J.S. Bach has led to an ongoing association with the Bach Choir of Bethlehem and performances with the Washington Bach Consort, the St. Paul Chamber Orchestra, the New Jersey Philharmonic, Toronto Symphony, the Baldwin Wallace Bach Festival, Vancouver Bach Choir, Les Violons du Roy under Bernard Labadie, the National Arts Center Orchestra, Apollo's Fire and with the Saito Kinen Festival in Japan. In other repertoire, Ben has worked with noted conductors Charles Dutoit, Leonard Slatkin, James Conlon as well as with Seiji Ozawa, Sir Andrew Davis, Frederic Chaslin, Jukka Pekka Saraste, Bramwell Tovey, Richard Bradshaw, Carlo Rizzi, Gabrielle Ferro, Andreas Delfs and Hans Graf. Of his many recordings, the Britten *Serenade* and *The Canticles* have been recognized by the Juno Awards. Film, television and radio credits include appearances on NPR, PBS, CBC, and Radio France. He is presently Head of Voice at the University of Victoria in British Columbia.

On a personal note, Kendra enjoys sports, arts and crafts, and taking pictures.

Kendra Colton

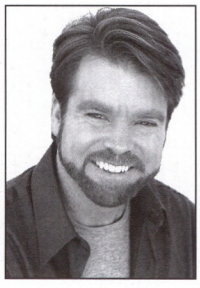
Soprano

Roslindale, MA

Kendra has appeared as soloist with major orchestras, ensembles and festivals including the Boston Symphony, Los Angeles Philharmonic, San Francisco Symphony, Minnesota Orchestra, Pittsburgh Symphony, Indianapolis Symphony, Houston Symphony, the National Symphony (Kennedy Center), the Handel & Haydn Society, Washington Bach Consort, Music of the Baroque and many others. She has appeared at the festivals of Tanglewood, Banff, and Ravinia, the Casals Festival, the Santa Fe Chamber Music Festival and the Bethlehem Bach Festival. Her operatic credits include Boston Lyric Opera, Boston Early Music Festival, International Handel Festival in Göttingen and four centuries of music in numerous productions for Milwaukee's Skylight Opera. A proponent of new music as well, Miss Colton has been actively engaged in commissioning new works and reviving seldom-heard repertoire from the past fifty years. Kendra's solo CDs include *Le Charme,* a collection of French songs and *He Brought Me Roses,* twenty-five lieder by Joseph Marx. She has also recorded the *St. John Passion* and Cantata BWV 133 for Koch International Records with Emmanuel Music, where she performs regularly in recitals, oratorios and their weekly cantata series.

Susan Consoli
Soprano
Andover, MA

Susan enjoys an active career in oratorio, opera and recital. She has worked with such notable directors as Christopher Hogwood, Grant Llewellyn, Laurence Cummings, Emmanuelle Haïm, John Harbison, John Finney and Tom Hall. She made her European debut throughout Germany in 2006 with Boston Camerata in collaboration with the Tero Saarinen Dance Company in performances of *Borrowed Light*, and is looking forward to upcoming performances in New Zealand, Australia and Asia. Susan can be heard on the Handel & Haydn Society recording of *All is Bright* for Avie Records. She performs regularly with Emmanuel Music (Boston) under founding director Craig Smith, and she is a member of the voice faculty of Phillips Academy of Andover. Susan is pleased to be returning with her husband and fellow festival musician, Ryan Turner, for her fourth season with the Carmel Bach Festival.



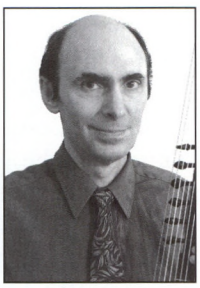
Michael Dean
Bass-Baritone
Los Angeles, CA

This is Michael's third season in Carmel. He has an international operatic and concert career. His operatic credits include many productions at the New York City Opera where he has performed the title role in *The Marriage of Figaro,* Leporello in *Don Giovanni,* George in *Of Mice and Men,* Don Alvaro in *Viaggio a Reims,* and Papageno in *The Magic Flute.* He has sung Don Giovanni and Ernani at the Landestheater in Linz, Austria; Figaro and *La Fanciulla del West* in Antwerp, *La Boheme* in Strasbourg and in Berlin; Figaro with Glimmerglass Opera; and Orfeo with Boston Baroque. His numerous recordings of baroque opera include *Agrippina, Ottone, Dido and Aeneas, Radamisto, Giustino* and *Xerxes.* On the concert stage, he has sung with the New York Philharmonic under Kurt Masur; the Verdi *Requiem* in Singapore; Handel's *Messiah* at Carnegie Hall; Bach cantatas at Disney Hall with the Los Angeles Chamber Orchestra conducted by Helmut Rilling; Haydn's *Creation* and Bach's *St. Matthew Passion* at the Kennedy Center; and the Bach *Magnificat* with the Toronto Symphony. His New York debut recital was sponsored by The Marilyn Horne Foundation. Michael is Professor of Voice at UCLA. Website: www.michaeldean.org

On a personal note, Catherine enjoys racing sailboats.

Catherine Emes
Violin
Toronto, ONT Canada

Peabody Conservatory, Baltimore (MM); University of Southern California (BM). Presently Catherine is a member of Aradia Ensemble, the Toronto Chamber Orchestra and performs with the Kitchener Waterloo Symphony Orchestra. She has served as Assistant Concertmaster of the Charlotte Symphony and Concertmaster of the New World Symphony, the Illinois Chamber Orchestra and the Spoleto Festivals in Charleston and Italy. She has many published recordings on the Naxos and Argo Decca labels.



On a personal note, Richards's hobbies include woodworking, hiking, sailing, canoeing and traditional Italian cooking.

Richard Kolb

Theorbo, Archlute, Foyer Recital Director

Beacon, NY

Richard Kolb performs on many instruments of the lute and guitar family as a chamber musician, soloist and orchestral continuo player. He has performed frequently with theater companies including New York City Opera, Chicago Opera Theatre, Les Musiciens du Louvre and Opera Atelier and with chamber ensembles such as the Waverly Consort, Concert Royal, Fanfare Consort and Pegasus. Richard has taught at the University of Toronto, the Royal Conservatory of Music (Toronto), and Wesleyan University. He currently teaches at Case Western University where he is working on a Doctorate.

Emlyn Ngai

Associate Concertmaster

Hartford, CT

Oberlin College Conservatory (MM); Hartt School (GPD); McGill University (BM). Emlyn is Concertmaster of Tempesta di Mare (Philadelphia). He is the violinist of the Adaskin String Trio. His past affiliations include Boston Baroque, Smithsonian Chamber Players, Tafelmusik and Washington Bach Consort. Presently Emlyn is on the faculty at the Hartt School, University of Hartford and has taught at Boston and McGill Universities. He was a First Prize recipient in the Locatelli Concours in Amsterdam. He has solo, chamber music and orchestra CDs on Vanguard Classics, Musica Omnia, ATMA, Centaur, Eclectra, Telarc, Chandos and Harmonia Mundi labels.

On a personal note, Robin is married to Reiner Peery, whom she met in Carmel in 1994. They have two daughters, Megan and Amanda.

Robin Carlson Peery

Principal Flute

Seattle, WA

Fifteenth season in Carmel. The Juilliard School (BM and MM). In addition to Robin's frequent performances with the Seattle Symphony and the Seattle Opera, she records regularly with several ensembles for movies and television. Robin is a past member of the Memphis Symphony Orchestra and has been a featured soloist with the Memphis Symphony, Evansville Philharmonic and Philharmonia Northwest.

On a personal note, Cynthia ran the 2004 New York Marathon and is married to Allen Whear.

Cynthia Roberts
Principal Second Violin
New York, NY

New England Conservatory; Indiana University; Royal Conservatory of the Netherlands. Cynthia has appeared as soloist with the Boston Pops, Boston Civic Orchestra, Cincinnati Chamber Orchestra, among others. She has served as concertmaster of the New York Collegium, Concert Royal, the Dallas Bach Society, Apollo's Fire and Les Arts Florissants. Cynthia serves on the faculties of the University of North Texas, Case Western Reserve University and the Oberlin Baroque Performance Institute. Her recording credits include Sony, BMG/Deutsche Harmonia Mundi, Omega, Eclectra, Analekta and Newport Classic.

Sally-Anne Russell
Mezzo-Soprano
Sydney, Australia

Sixth season in Carmel. Sally-Anne has performed in concerts, recitals and on the operatic stage in America, The Netherlands, Austria, the United Kingdom, Italy, Germany, New Zealand, Japan, Canada and her native Australia. A versatile operatic artist, she appears frequently in the music of Rossini, Berlioz, Mozart, Prokofiev, Verdi, Bizet, Handel, Puccini and Purcell. She has sung a multitude of roles with Opera Australia and the Victoria State Opera. Sally-Anne has performed opera in Britain, Cologne, at Washington's Kennedy Center and at the Festival of Two Worlds in Spoleto, Italy. Recent engagements include the Victoria Symphony and the Pacific Baroque Orchestra in Canada, the Australian Chamber Orchestra for the Sydney Festival, frequent appearances with the Melbourne and the Adelaide Symphony Orchestras, as well as the Tasmanian Symphony Orchestra, the Seoul National Symphony and the Christchurch Symphony in New Zealand. She is also a member of the International Jury for the Kathaumixw Festival in Canada and for the Belvedere International Singing Competition. She has recorded numerous CDs including Bach Arias and Duets, Handel's *Semele,* Purcell's *Fairy Queen,* Pergolesi's *Stabat Mater* and Prokofiev's *The Love of Three Oranges* conducted by Richard Hickox.

Michael Sponseller

Organ, Harpsichord, Adams Vocal Master Class Accompanist

Cambridge, MA

Oberlin Conservatory of Music; the Royal Conservatory of Music in The Hague, The Netherlands. Michael has appeared throughout Europe and North America as soloist, conductor and chamber musician. He has won numerous prizes, including first prize in the 1998 American Bach Soloists Competition and the 2002 Jurow International Harpsichord Competition. He is also a two-time prize winner at the Festival of Flanders International Harpsichord Competition (Bruges). Michael has performed and recorded frequently with the Handel and Haydn Society, Smithsonian Chamber Players, American Bach Soloists, New York Collegium, and Apollo's Fire. He appears on several CD labels, including Electra, Vanguard Classics, Naxos and Centaur.

Sanford Sylvan

Baritone

Boston, MA

Sanford Sylvan has performed with most of the leading orchestras of the world, collaborating with such conductors as Herbert Blomstedt, Pierre Boulez, Christoph von Dohnanyi, Christopher Hogwood, James Levine, Roger Norrington, Simon Rattle and Esa-Pekka Salonen. In opera, he has worked with many directors including Peter Sellars, Robert Wilson and Sir Peter Hall. His portrayals of Figaro in *Le Nozze di Figaro* and Alfonso in *Cosi fan Tutte* have been seen on PBS' "Great Performances" and are recorded on DVD for Decca. He won a Grammy and an Emmy for his portrayal of the role of Chou-En Lai in John Adams' opera *Nixon in China*. With pianist David Breitman he has performed numerous recitals and their three recordings for the Nonesuch label (Schubert, Faure and Barber) have been nominated for the Best Vocal Performance Grammy. Mr. Sylvan is on the voice faculty of McGill University in Montreal.

Elizabeth Wallfisch

Concertmaster, Director for Monday Main Concert

London, UK

See Artistic Direction pages

2007 Virginia Best Adams Vocal Master Class Fellows

Angela Cadelago

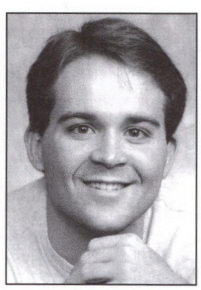
Soprano
Walnut Creek, CA

San Francisco State University (BM). Angela made her professional debut as Adele in *Die Fledermaus* with San Francisco Lyric Opera in 1999 and has since performed such leading roles as Rosina in *The Barber of Seville,* and Mimì in *La Bohéme.* She has appeared in recital both in Italy and in Denmark (where she was a featured student of Ileana Cotrubas). In the United States she has appeared as a soloist with the Young Musicians Foundation Debut Orchestra, the Oratorio Society of Queens, the Palo Alto Philharmonic, the Mill Valley Philharmonic, and the Northern Delaware Oratorio Society. Angela is a prize-winning performer whose competition credits and awards include being a finalist in the Metropolitan Opera Regional Auditions (2005), a recording grant from the Contemporary Record Society (2004), New Jersey Alliance of Performing Artists competition finalist (2004), and Bel Canto Vocal Scholarship Foundation Competition finalist (2002).

Katherine Growdon

Mezzo-Soprano
San Francisco, CA

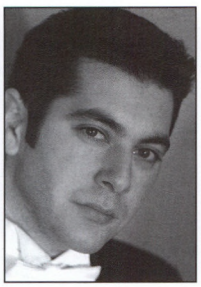
San Francisco Conservatory of Music (MM); Oberlin College (BA). A Bay Area native, since 2002 mezzo-soprano Katherine Growdon has performed with several of its local opera companies, including San Francisco Lyric Opera, Pocket Opera, Berkeley Opera, and Oakland Opera. She has appeared as an alto soloist with the Oakland Symphony Chorus in Bach's *Magnificat*, with the UC Berkeley Chorus in the *Matthäuspassion* and *Elijah*, and with the San Francisco Conservatory of Music in the *Johannespassion*. Ms. Growdon placed third last June in the American Bach Soloists Henry Goldberg International Young Artists Competition. This past spring she performed Berg's *Sieben frühe Lieder* with the New Music Ensemble as part of the Blueprint Concert Series.



Dana Joseph Wilson

Tenor
New Orleans, LA

Loyola College of Music and Fine Arts. Dana performs throughout the U.S. and internationally in opera, operetta, oratorio, recital, and as a chamber music soloist. His oratorio credits include Mozart's *Requiem* with the Festival de St. Louis Orchestra in Paris, Handel's *Israel in Egypt* with the Choral Arts Society of Philadelphia, Bach's *St. John's Passion,* with the Philadelphia Singers and Chamber Orchestra of Philadelphia to name a few. Other appearances have included performances with The Operetta Company of Philadelphia and in recital on New York City's popular concert series at Trinity Wall Street. Dana has toured with The Santa Fe Desert Chorale and has recently recorded with the Grammy-nominated and nationally renowned vocal ensemble, Conspirare.



Nikolas Nackley
Baritone
Dorchester, MA

New England Conservatory of Music (MM). Nikolas is routinely featured as a soloist throughout New England as well as in California and abroad. Engagements in New England venues include Granite State Opera, Boston Lyric Opera, Opera Boston, Boston Modern Orchestra Project, Intermezzo Opera and Opera Aperta. Most recently he essayed the roles of Assan in *The Consul* and Alfred in *La Vie Parisienne*, both with Opera Boston. His solo concert appearances include *St. Matthew Passion* and the Monteverdi *Vespers, St. John Passion,* Duruflé, Fauré, Mozart and Michael Haydn *Requiems* as well as numerous *Messiahs.* He has been a semi-finalist in the Oratorio Society of New York competition as well as a finalist in the American Bach Society vocal competition.

The Adams Master Class was founded in 1984 through the generosity and vision of Virginia Best Adams and her friends and family. With the continued support of the Carmel Presbyterian Church and our ever-growing family of donors and friends, this wonderful event continues to grow and flourish. Donations listed below are as of May 14, 2007.

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Alice and Art Weiner
Cyril and Jeanne Yansouni

Master Classes take place on Mondays: July 16, 23, and 30, and Thursdays: July 19, 26, and August 2, at Carmel Presbyterian Church, Ocean Ave. and Junipero. All sessions are free to the general public. The Adams Fellows appear in concert with members of the Festival Orchestra on Saturday August 4 at 2:30pm in the Sunset Theater. Tickets are available at the door. Master Class Website: www.spiritsound.com/bachinfo.html

Festival Orchestra

Violin
Elizabeth Wallfisch, *Concertmaster*
Emlyn Ngai, *Associate Concertmaster*
Cynthia Roberts, *Principal Second Violin*
Rachel Evans, *Associate Principal Second Violin*
Patricia Ahern
Carolyn Canfield Cole
Catherine Emes
Evan Few
Elizabeth Stoppels Girko
Naomi Guy
Edwin Huizinga
Laura Kobayashi
Gesa Kordes
Joseph Tan
Gabrielle Wunsch
Cristina Zacharias

Viola
Patrick G. Jordan, *Principal*
Karina Schmitz, *Associate Principal*
Meg Eldridge
Marika Holmqvist
Nancy Lochner

Cello
Allen Whear, *Principal*
Joanna Blendulf, *Associate Principal*
Margaret Jordan-Gay
Paul Rhodes
Timothy Roberts

Double Bass
Jordan Frazier, *Principal*
Bruce Moyer
Derek Weller

Harpsichord and Organ
Andrew Arthur, *Principal*
Scott Dettra
Dongsok Shin
Michael Sponseller

Theorbo/Archlute
Richard Kolb

Flute
Robin Carlson Peery, *Principal*
Dawn Loree Walker
Teresa Orozco-Petersen
Kyounghee P. Uhm

Oboe
Roger Cole, *Principal*
Neil Tatman, *Associate Principal*
Ellen Sherman
Bennie Cottone

Clarinet
Ginger Kroft Barnetson, *Principal*
Bruce E. Foster

Bassoon
Jesse Read, *Principal*
Britt Hebert

Horn
Christopher Cooper, *Principal*
Loren Tayerle

Trumpet
Wolfgang Basch, *Principal*
Susan Enger
Leonard Ott

Trombone
Bruce Chrisp, *Principal*
Suzanne Mudge
Wayne J. Solomon

Timpani
Kevin Neuhoff

Festival Chorale and Chorus

Chorale

Soprano
Angela Cadelago*
Susan Consoli
Laura Heimes
Colleen Hughes
Jolaine Kerley
Clara Rottsolk
Angelique Zuluaga

Mezzo-Soprano
Kathleen Flynn
Katherine Growdon*
Alyson A. Harvey
Elizabeth Johnson
Alice Kirwan Murray
Patricia Thompson

Countertenor
Jay White

Tenor
Nathan Bick
Pablo Corá
Sean Fallen
Timothy Hodges
Vincent Metallo
Ryan Turner
Dana Joseph Wilson*

Baritone/Bass
Jeffrey Fields
Scott Graff
Tim Krol
Nikolas Nackley*
Paul Speiser
Sumner Thompson
Douglas Williams

**Adams Vocal Master Class Fellow*

Chorus

Soprano
Ida Barber
Cathryn Blake
Elaine DeMarco
Lucy Faridany
Emily King
Marilyn Maxner
Ann McCown
Nancy Opsata
Ann Pettit
Dottie Roberson

Alto
Barbara Bown
Jane Buffington
Barbara Cary
Elaine Cecile
Phyllis Edwards
Lupita Harrison
Astrid Holberg
Madeline Littlefield
Mary Clare Martin
Susan Mehra
Nancy Miccoli
Kellie Morgantini
Linda Odgers
Jennifer Paduan
Frances Rossi
Christine Shiber
Jean Widaman
Peg Wittrock

Tenor
Patrick Aynie
Thomas Barber
Patrick Lynch
Robert Ramon
Mark Stevens
David Wittrock

Baritone/Bass
Jack Arnold
Bob Bogardus
Rex Buddenberg
Anthony Cary
Jeff DeMarco
Vinz Koller
Richard Pettit
Frank Raab
Michael Russell
Robin Russell
Larry Smith
Chad Zullinger

Youth Chorus and Young Artists

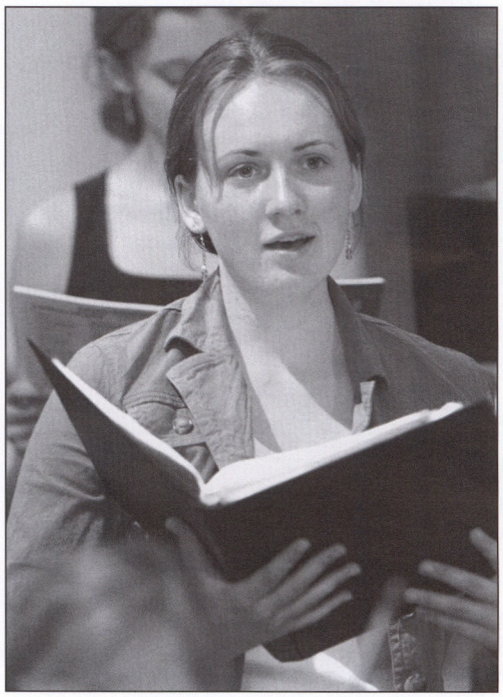
Youth Chorus

Soprano
Kim Anderson
Lauren Brown
Ariel Dooner
Samantha Harrison
Brittney Kessler
Maggie King
Sylvia Kolb
Alison Moore
Allison Preece

Alto
Christine Anloff
Katie Carroll
Milo Clark
Stephanie Johnson
Rachel Lowery
Erin Phillips
Allison Royal
Elise Siegel
Maggy Trout
Brianna Woodard

Tenor
Devin Hiserman
Ryan Hogans
Jonathan Swenson

Baritone/Bass
Noah Anthony Stephen Doss
Samuel Just
Robin Russell
D.J. Taylor



Young Artists

Piano
Sarah Chang
Tyler Hayford
Gabrielle Micheletti
Patrick Murphy
Li Schmidt
Jonathan Wang

Violin
Kenneth Cho
Johnny Lim
Minju Lim
Joy Yamaguchi
Joyce Yoon

Flute
SangEun Sim

Guitar
Dhruva Noel

Soprano
Stephanie Johnson

Accompanist
Lucy Faridany
Lalla Lowe

Festival Orchestra

Violin

Elizabeth Wallfisch
Concertmaster, Soloist
London, UK

See Artistic Direction pages

Emlyn Ngai
Associate Concertmaster
Hartford, CT

Cynthia Roberts
Principal Second Violin
New York, NY

See Festival Soloist pages

Rachel Evans
Associate Principal Second Violin
Beacon, NY

Juilliard (MM), (BM). Rachel is active as principal, chamber player and soloist on both violin and viola. She is affiliated with Apollo's Fire, Concert Royal, Public Music, Pegasus Ensemble and the Magnolia Bach Festival. Rachel has numerous recordings with Apollo's Fire, Continuum, Charles Ives and more.

Patricia Ahern
Toronto, ONT Canada

Indiana University (MM); Northwestern University (BA and BM); Schola Cantorum in Basel, Switzerland. Patricia has taught baroque violin at the Freiburg Conservatory in Germany and at Oberlin Baroque Performer's Institute. She has appeared in concerts in Europe, Australia and Chile. She is currently a member of Tafelmusik. Tricia has performed with Milwaukee Baroque, Ars Antigua, Chicago Opera Theater, Kingsbury Ensemble, Newberry Consort, and at the Bloomington Early Music Festival. With Duo Marini she released the CD *La Desperata*, which was featured on NPR's Harmonia.

Carolyn Canfield Cole
Vancouver, BC Canada

University of Washington, Seattle (BM): Studied as a Fulbright scholar with Russian pedagoge Max Rostal in Cologne, Germany. Carolyn is a member of the Vancouver Opera Orchestra and The Virginal and the Violin Baroque Duo. She is an educator and adjudicates regularly for festivals and competitions. She teaches privately and coaches many local string groups, including Vancouver Youth Symphony strings. Carolyn currently plays a Neuner and Hornsteiner violin and a 1759 Matthias Albani violin.
On a personal note, Carolyn stays fit by running with her dog on the beautiful North Shore of Vancouver.

Catherine Emes
Toronto, ONT Canada
See Festival Soloists pages

Evan Few
Atlanta, GA

Oberlin Conservatory (MM, BM). Evan has led and performed solos with the Oberlin Baroque Orchestra and is a member of Apollo's Fire. A collaborator at heart, he has worked with such distinguished artists as Renée Fleming, Lisa Crawford and Jeannette Sorrell. Evan was a founding member of the Jasper String Quartet in 2003 and performed with them through 2007, working with members of the Juilliard, Takacs, Cleveland and Brentano Quartets and concertizing throughout the United States and Europe. He has attended the Aspen Music Festival and the International Festival Institute at Round Top.
On a personal note, Evan is passionate about cooking and, luckily, leads an active lifestyle; he enjoys cycling, running and yoga. Evan is also an NPR junkie.

Elizabeth Stoppels Girko
San Antonio, TX

Eastman School of Music (MM); Oberlin Conservatory (BM). Presently Beth performs with San Antonio Symphony and Lyric Opera and Austin Symphony and Lyric Opera. Her past affiliations include Associate Principal Second Violin with the Jacksonville Symphony and Principal Second Violin with the Virginia Symphony and Opera. She is an active teacher of violin and adjunct faculty member of San Antonio College.

Naomi Guy
Toledo, OH

Oberlin Conservatory (MM); University of Minnesota (BM). Currently Naomi is Associate Concertmaster of the Toledo Symphony and a member of Apollo's Fire, Cleveland's Baroque Orchestra. Her past affiliations include Concertmaster of the Mansfield Symphony, Associate Concertmaster of the Wheeling Symphony; member of the Honolulu Symphony, New World Symphony and Akron Symphony. She has performed with Tafelmusik, San Francisco Bach Choir, Pittsburgh Camerata and Boston Bach Ensemble. She has recorded on the Eclectra, Koch, Analekta and Titanic and Hollywood Record labels and can be heard as a soloist with Apollo's Fire in the *Concerto for Four Violins* by Antonio Vivaldi. Naomi plays an Italian violin made by Josef Albani in 1709.

Edwin Huizinga
San Francisco, CA

San Francisco Conservatory of Music (currently pursuing a Master's degree in violin performance); Oberlin Conservatory of Music (BM). Edwin performs with various ensembles in the Bay Area and beyond, including the San Francisco Bach Choir, the Monterey Symphony and the San Francisco Academy Orchestra. He has recently gone on stage with Third Eye Blind in *Live at the Fillmore* and has participated in recording Vanessa Carlton's new CD, scheduled for release in September. In 2006, Edwin appeared as soloist with the Kitchener Waterloo Chamber Orchestra and in 2007 performed in a recital at The Kennedy Center.
On a personal note, Edwin says his ambition is to bring classical music to the attention of younger people in such a way that makes it more appealing to them.

Laura Kobayashi
Washington, D.C.

University of Michigan (DMA); Yale University (MM); Juilliard School of Music (BM). Laura currently teaches privately and, as an active performer, appears extensively as a soloist and chamber musician throughout the United States. She has performed in South Africa, Norway, South America and the West Indies. She has held appointments with West Virginia University, the San Francisco Conservatory of Music, the University of Georgia and the University of Nebraska at Omaha. She has recorded on the Albany Records label and has edited for publication a violin sonata by 19th Century French composer Marie Grandval for Hildegard Publishing Company. Laura plays a 1670 Nicolas Amati violin.
On a personal note, Laura's hobbies include gourmet cooking, hiking, gardening, camping and traveling.

Gesa Kordes
Chapel Hill, NC

Indiana University (ABD for a Ph.D. in musicology, MM); Robert-Schumann-Hochschule, Düsseldorf. Gesa is presently Director of Baroque Ensembles at the University of North Carolina at Greensboro and Director of the Magnolia Baroque Festival Orchestra. She has collaborated with fortepianist Andrew Willis in numerous concerts in North Carolina, Indiana and Minnesota. She has appeared frequently as soloist with the Atlanta and Indianapolis Baroque Orchestras. Gesa can be heard on the Naxos, EMA/Dorian and Nepenthe Music Co. labels. She plays a modern/classical violin made by Giovanni Grancino in Milan, c. 1690 and a baroque violin from Mittenwald, c. 1750.
On a personal note, Gesa's grandfather played violin and, although she participated in Kindermusik at age four and always wanted to play violin, she did not start until the age of fifteen.

Joseph Tan
Amsterdam, The Netherlands

Oberlin Conservatory (MM); University of Texas, Austin (BM). Presently Joseph performs with Amima Eterna (Belgium), Orchestra of the Age of Enlightenment (London) and Academy of the Begijnhof (Amsterdam). He has recordings on Sony and Harmonia Mundi labels. He performs on an Italian Baroque violin made in the mid-18th Century and on a modern instrument made by Antonio Lecchi (Cremona) in 1923.

Gabrielle Wunsch
Amsterdam, The Netherlands

Eastman School of Music; SUNY Stony Brook (MM); Baroque studies at Escola Superior de Musica de Catalunya; Amsterdam Conservatory and Koninklijk Conservatory. Gabrielle has performed in festivals in North America, Europe and Asia, including the Pacific Music Festival where she was concertmaster under Charles Dutoit. Presently she plays with Musica ad Rhenum, Holland Baroque Society, St. James Baroque, New Dutch Academy, and the Göttingen Internationale Haendel-Festspiele. She has studied baroque violin with Manfredo Kraemer, Lucy van Dael, Elizabeth Wallfisch, and Enrico Gatti.

Cristina Zacharias
Toronto, ONT Canada

McGill University (MM). Cristina currently is a member of Tafelmusik Baroque Orchestra. She collaborates frequently with musicians and ensembles throughout Canada, the United States and Europe. She has recorded for the BIS, Analekta, ATMA, Naxos and CBC labels and has made television and movie appearances.

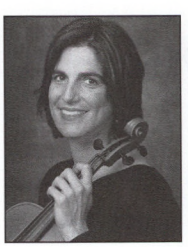
Viola

Patrick G. Jordan
Principal
Toronto, ONT Canada

New England Conservatory of Music (BM); Longy School of Music (AD). Patrick is Co-Principal Viola with Tafelmusik Baroque Orchestra and a member of the Boston Early Music Festival Orchestra. He is a violist with Eybler Quartet (period instrument ensemble) and Gallery Players of Niagara. His past affiliations include the Handel and Haydn Society Orchestra, the Boston Quartet, Van Swieten Quartet, Really Eclectic String Quartet, D.C. Hall's New Concert and Quadrilles Band and Festival d'Aix-en-Provence (France). He performs on a viola made by Daniel Achatius Stadlmann in 1725 in Vienna.
On a personal note, Patrick's passion lies with a sense of duty to pass on to others what has been lavished upon him; an enduring sense that music has the power to be profoundly civilizing. He enjoys the study of the culture around food and cooking throughout history.

Karina Schmitz
Associate Principal
Philadelphia, PA

New England Conservatory (MM); Cleveland Institute of Music (BM). Presently Karina is Principal Viola of Apollo's Fire and Gardner Museum Chamber Orchestra and Principal Second Viola of Tempesta di Mare. Her past affiliations include substitute violist with the Boston Symphony and National Symphony Orchestras. She has CDs on Eclectra and Koch labels. Karina performs on an 1987 Hiroshi Iizuka viola made in Philadelphia.
On a personal note, Karina enjoys volunteering at local medical clinics, grassroots politics and sports.



Meg Eldridge
Woodacre, CA

University of Michigan; San Francisco Conservatory of Music; the Manhattan School of Music. Meg is a member of Marin Symphony, the Santa Rosa Symphony, Sonoma Bach Society, the Marin String Quartet, and the Lawrence String Trio. She plays the Baroque violin with the Arcangeli Baroque Strings, the San Francisco Early Music Society, and the Skyflower Consort. She is a private violin and viola teacher at the Marin Waldorf and Greenwood School.

Marika Holmqvist
New York, NY

The Royal Conservatory, The Hague, Netherlands (BM, MM and Master of Baroque Violin Pedagogy). Marika started her musical studies at age seven and made her solo debut at sixteen. Her interest in Historic Performance Practices led to her acceptance into the European Union Baroque Orchestra where she worked with prominent Early Music conductors, Ton Koopman, Andrew Manze and Roy Goodman. She has since toured throughout Europe and the Americas and has been Concertmaster for Concerto d'Amsterdam, Baroque Opera Amsterdam, The Hague Baroque Orchestra and the Netherlands Historical Dance Theater. Marika is currently a member of Philadelphia's Tempesta di Mare, Toronto's Aradia and New York's The Grand Tour Orchestra. She has recorded for Naxos, Brilliant Classics, Darbringhaus und Grimm, Callisto Records and Stemra labels.

Nancy Lochner
San Diego, CA

Juilliard (MM); Manhattan School of Music (BM). Currently Nancy is Associate Principal Viola with the San Diego Symphony. Previously, she spent three years with the Oregon Symphony.
On a personal note, Nancy says her father, a music teacher, influenced her and her sister who plays cello in the New Jersey Symphony. In her free time, Nancy enjoys cooking.

Cello

Allen Whear
Principal
New York, NY

Paul Rhodes
Librarian
Berkeley, CA

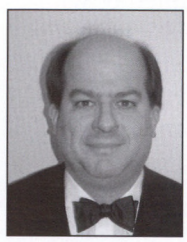
See Artistic Direction and Festival Staff pages

Joanna Blendulf
Associate Principal & Viola da gamba
Alameda, CA

Indiana University (MM, PD); Cleveland Institute of Music (BM). Presently, Joanna performs with American Bach Soloists, Portland and Indianapolis Baroque Orchestras, The Streicher Trio, Wildcat Viols, Catacoustic Consort, and Reconstruction. She plays on a 1999 Timothy Johnson Baroque cello (after a 1785 Gagliano) and will inaugurate her newly commissioned bass viola da gamba, (Peter Hütmannsberger, Austrian maker) at the Festival. Her CDs are on Dorian and Magnatune labels.

Margaret Jordan-Gay
Toronto, ONT Canada

University of Toronto (MM); Boston University (BM.) Margaret performs regularly with Tafelmusik Baroque Orchestra, the Toronto Symphony, Opera Atelier, Baroque Music Beside The Grange, the Eybler Quartet, and Ensemble Polaris, a group exploring the traditional music of various Nordic countries. She is Artistic Director of The Gallery Players of Niagara, an organization based in the Niagara Region of Ontario that presents chamber music, and for many years was the cellist of Modern Quartet, a string quartet dedicated to the performance of new works. She performs on a cello made by Andrea Castagnieri (1730). Margaret can be heard on CD recordings with Ensemble Polaris and the Eybler Quartet.
On a personal note, Margaret is married to violist Patrick Jordan. In her free time, she enjoys gardening, walking, reading and keeping up with her 5-year-old son.



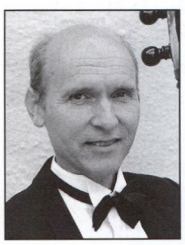
Timothy Roberts
Needham, MA

Cleveland Institute of Music (Doctoral work); Northwestern University (MM); New England conservatory of Music (BM). Timothy is Founder, Artistic Director and cellist of the Art of Music Chamber Players. His freelance work in the Boston area includes work with the Boston Symphony Orchestra, Boston Pops Esplanade Orchestra, Boston Ballet, the Florida (Tampa) Orchestra and Pro Arte Chamber Orchestra, among others. Timothy performs on a Gabrielli cello made in Florence in 1751.

Double Bass

Jordan Frazier
Principal
New York, NY

Manhattan School of Music; Interlochen Arts Academy. Jordan is a member of the Orpheus Chamber Orchestra, with whom he has performed, recorded and toured worldwide. He is a former member of the L'Orchestra Ciudad de Barcelona and is currently a member of the American Composers Orchestra, the Westchester Philharmonic and the American Symphony Orchestra. Jordan has performed frequently as a guest with such chamber music ensembles as Bargemusic, Helicon Ensemble, The Los Angeles Piano Quartet and the Perspectives Ensemble. Recording credits include Sony Classical, Nonesuch, London, Decca/Argo, EMI, Koch, Musical Heritage Society, and Deutsche Grammophon. Jordan is currently on the faculty of the Mannes College of Music.
On a personal note, Jordan lives in Manhattan with his wife, bassoonist Laura Koepke and two boys, Nicholas and Calvin.



Bruce Moyer
Doylestown, PA

New England Conservatory (MM); Temple University (BA). Bruce is Principal Double Bass with the Monterey Symphony and a member of Symphony of Silicon Valley. His past affiliations are with Philharmonia Baroque Orchestra and Portland (ME) Symphony. He freelances with every major ensemble in the San Francisco Bay Area. Bruce performs on an Andrew Hyde, Northampton, MA, c.1900 double bass.
On a personal note, Bruce spends his free time collecting and restoring antique double basses.

Derek Weller
Ann Arbor, MI

University of Michigan (MM, BM). Derek is on the faculty of the Interlochen Arts Academy at Eastern Michigan University. He is Principal Bass with the Michigan Opera Theater, a member of the Toledo Symphony Orchestra and is a freelance player with the Detroit Symphony Orchestra. Derek is a member of a select international committee organized to rewrite the Suzuki Bass Method.

Harpsichord and Organ

Andrew Arthur
Organ, Harpsichord Soloist and Continuo
London, UK

See Artistic Direction pages

Scott Dettra
Organ, Harpsichord, Chorale Accompanist
Washington, D.C.

Michael Sponseller
Organ, Harpsichord and Adams Vocal Master Class Accompanist
Cambridge, MA

See Festival Staff pages

Dongsok Shin
Harpsichord, Fortepiano and Continuo
New York, NY

Dongsok has specialized exclusively on early keyboard instruments since 1982. Much in demand as a soloist and continuo player, he has accompanied artists such as Renée Fleming, Rufus Muller and Barthold Kuijken. A member of the baroque ensemble REBEL, Dongsok has toured throughout North America, Europe and Mexico and has recorded for Bridge, Ex Cathedra, Lyrichord, ATMA Classique and Dorian labels.
On a personal note, in his spare time Dongsok tunes and maintains harpsichords in the New York area, is a well known recording engineer/producer, and is the proud father of three children with his wife and early keyboard player, Gwendolyn Toth.

Theorbo and Archlute

Richard Kolb
Beacon, NY

See Festival Soloist pages

Flute

Robin Carlson Peery
Principal
Seattle, WA

See Festival Soloist pages

Dawn Loree Walker
Sunnyvale, CA

New England Conservatory (MM). Dawn has been Principal Flute with the Monterey Symphony since 1990. She performs regularly with the San Francisco Ballet and Opera Orchestras. She has toured as Principal Flute with Western Opera Theater with her husband, cellist Mark Walker.
On a personal note, Dawn has two sons, ages 8 and 10, who are budding pianists. She enjoys teaching music, theater and painting.

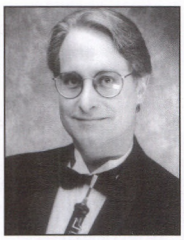
Teresa Orozco-Peterson
San Jose, CA

San Jose State University (BA and MA). Teresa is currently Second Flute in the Monterey Symphony, Principal Flute of the New Music Works and appears regularly with Opera San Jose, West Bay Opera and the Santa Cruz Symphony. She conducts the Avant Flute Choir of the San Jose Youth Symphony and serves as guest conductor for the San Jose State University Flute Ensemble.
On a personal note, Teresa performs as a member of the ten-piece salsa band, Mambo Tropical.

Kyounghee P. Uhm
San Francisco, CA

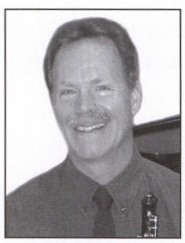
San Francisco Conservatory of Music (BM and MM). Kyounghee has been the principal piccolo with the Monterey Symphony since 1985 and has performed with San Francisco Opera, the San Francisco Ballet Orchestra, and the California Symphony. Her solo work includes appearances with the Symphony of the Mountain Festival and the Monterey Symphony. She has toured with Western Opera Theater.

Oboe



Roger Cole
Principal
Vancouver, BC Canada

Yale University; Juilliard School. Roger is Principal Oboe of the Vancouver Symphony and the CBC Radio Orchestra and is also Music Director and Senior Orchestra Conductor of the Vancouver Youth Symphony Orchestra. Past festivals include Aspen, Tanglewood, Marlboro, Seattle, Victoria and Vancouver. He is on the faculty at the University of British Columbia and the Vancouver Academy of Music. He performs regularly in solo and chamber music recitals and as soloist with the Vancouver and CBC Radio Orchestra. He has a CD entitled *The Expressive Oboe* on the CBC label.
On a personal note, Roger is married to Carolyn Cole, one of our violinists.



Neil Tatman
Associate Principal
Tucson, AZ

Indiana University (DM, MM); Lawrence University (BM). Neil is Principal Oboe with the Arizona Opera Company, Music in the Mountains and Desert Foothills Musicfest. He is a member of Arizona Wind Quintet. Formerly he was Principal Oboe with the Sacramento Symphony and a member of Agave Trio. Neil is a Professor of Oboe at the University of Arizona. He has written a pedagogical text, *The Development of Basic Oboe Technique.* His articles are published by the Double Reed Society.

Ellen Sherman
Grand Rapids, MI

The Juilliard School (MM); New England Conservatory of Music (BM). Ellen is Principal Oboe of the Grand Rapids Symphony. She was formerly Principal Cor Anglais with the New Zealand Symphony Orchestra, Principal Oboe of the Memphis and Virginia Symphonies. She was a past participant at the Santa Fe Chamber Music Festival, Schleswig-Holstein and Apple Hill Festivals. Ellen toured Europe with the Utah Symphony in April 2005.
On a personal note, Ellen says her passions include participating in excellent music making at the Festival, and she is proud that 2007 marks her 10th year as a participant.

Bennie Cottone
San Francisco, CA

San Francisco State University. Bennie is presently Principal Oboe with the Monterey and Santa Cruz Symphonies and is the English hornist with the Berkeley Symphony. He has appeared as soloist in the works of Bach, Copland and Honegger with the San Francisco Concerto Orchestra.

Clarinet

Ginger Kroft Barnetson
Principal
Sunnyvale, CA

San Francisco Conservatory of Music (MM); Northwestern University (BM). Ginger is a member of the Adorno Ensemble, Monterey Symphony Orchestra, Fresno Philharmonic, and Santa Cruz Symphony. She has performed with the San Francisco Symphony, San Francisco Opera and Ballet Orchestras. In 2003 Ginger was added to the Vandoren International Artists list. Currently Ginger is a faculty member at Santa Clara University.
On a personal note, Ginger says her passion is living and making music in the moment. The motivation to practice is derived from the great anticipation of live concerts. Her non-musical interests include fine teas, swimming and amateur auto racing.

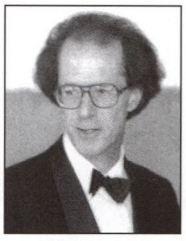
Bruce E. Foster
San Mateo, CA

San Francisco Conservatory of Music (BM). Principal Clarinet with the West Bay Opera. Bruce serves as a freelancer with the San Francisco Opera, Opera San Jose, the Santa Cruz Symphony, the Oakland Symphony, the California Symphony and the Left Coast Chamber Ensemble. Formerly, he was Principal Clarinet with the Air Force Band of the Golden West and was a member of the Citywinds Woodwind Quintet. He currently serves on the faculty of the Preparatory and Adult Extension Division of the San Francisco Conservatory of Music, Summer Music West and the San Jose Youth Symphony. Previously, he held positions at San Francisco University High School, Santa Clara University and the San Francisco School of the Arts.
On a personal note, Bruce enjoys working with his early clarinets and chalumeaux.

Bassoon

Jesse Read
Principal
Vancouver, BC Canada

See Artistic Direction pages



Britt Hebert
Pittsburgh, PA

Eastman School of Music; Cleveland Institute of Music. Britt is a freelance musician in the Pittsburgh area. His past affiliations include Met Opera Orchestra, the Louisville Orchestra, Pittsburgh Symphony, San Diego Opera and San Diego Symphony. His past festival participation includes Aspen and Baldwin-Wallace Bach Festivals. He has CD recordings on Telarc and Koch International labels.
On a personal note, Britt says his musical influences include his father, a member of the Cleveland Orchestra and his uncle, a member of the Metropolitan Opera.

Horn

Christopher Cooper
Principal, Tower Music
San Rafael, CA

McMaster University (Honorary Doctorate); Boston University; San Francisco Conservatory. Christopher is a member of the San Francisco Symphony and a former member of Canadian Brass (numerous world tours) and Empire Brass. He received a Grammy nomination (*Take the A Train*) and Echo Klassic Award (*The Goldberg Variations*). He is active in movie score recording.
On a personal note, Christopher says he plays the horn because he saw one on Mr. Rogers Neighborhood. His hobbies include running, skiing and chasing after his twin boys.

Loren Tayerle
Tower Music
San Francisco, CA

San Francisco Conservatory of Music (MM, BM). Loren is the Conductor of the De Anza Chamber Orchestra and a member of the San Francisco Chamber Orchestra, Marin Symphony and Berkeley Symphony.
On a personal note, Loren is an award-winning wine-maker under the Tayerle label.

Trumpet

Wolfgang Basch
Principal
Frankfurt, Germany

See Festival Soloist pages

Susan Enger
Tower Music
Memphis, TN

Northwestern University (BM) and student of Vincent Cichowicz. Currently Susan is a member of the Memphis Symphony Orchestra. She was formerly Principal Trumpet of L'Orchestre Symphonique de Quebec, CBC Radio Orchestra (Quebec), Les Violons du Roy, and Associate Principal Trumpet of the Montreal Symphony.
On a personal note, Susan says her first musical experience was winning a concerto competition with the Minnesota Orchestra as a teenager. In her free time she enjoys cooking and yoga.

Leonard Ott
Tower Music
Castro Valley, CA

California State University, Hayward (BA). Lenny is on the faculty at the University of the Pacific, Stockton. He has an active freelance career, playing regularly with Oakland-East Bay and Modesto Symphonies. He has been an extra trumpet with San Francisco Symphony in past years.
On a personal note, Lenny enjoys outdoor activities such as kayaking, mountain biking, scuba diving and skiing.

Trombone

Bruce Chrisp
Principal, Tower Music
Vallejo, CA

San Francisco Conservatory of Music (MM); University of Michigan (BME). Bruce is Principal Trombone of the Santa Rosa, Napa Valley, Marin, Vallejo and Oakland-East Bay Symphonies, and the Fresno Philharmonic. He has performed with San Francisco and Oregon Symphonies and the Mozart Festival in San Luis Obispo.
On a personal note, one of Bruce's earliest musical influences was accompanying his parents to the Sacramento Symphony as a child. A conservationist, he runs his home on solar electricity and his Mercedes on vegetable oil.

Suzanne Mudge
Director, Tower Music
Bend, OR

See Festival Staff pages

Wayne J. Solomon
Tower Music
Fresno, CA

Wayne is a member of the Monterey Symphony, Modesto Symphony Orchestra and the Fresno Philharmonic. His past associations include the Napa Valley and Santa Cruz Symphonies. He is a frequent performer with the Pacific Symphony Orchestra in Santa Ana. He has also performed with the San Francisco, San Diego and Minnesota Symphonies and the San Francisco Ballet Orchestra. Wayne is on the faculty at the University of California, Santa Cruz. He is a festival participant at Music in the Mountains and a past performer with Cabrillo Music Festival and the American Institute of Musical Studies in Graz, Austria.
On a personal note, Wayne's passion lies in nature. An avid bicycle rider/racer, he logs almost 9,000 miles annually. He enjoys a plethora of outdoor activities including hiking, skiing, and snowshoeing.

Timpani

Kevin Neuhoff
Tower Music
San Francisco, CA

St. Louis Conservatory of Music (BM). Kevin is Principal Percussion of Marin Symphony and timpanist with the Berkeley, Fremont Symphonies and San Francisco Opera Center Orchestra. He also plays frequently with the California, Oakland and Sacramento Symphonies, as well as with the San Francisco Symphony. He performs Broadway shows, contemporary music with Earplay, and records for film and other electronic media. Kevin plays on 17th Century replica Baroque timpani made by Aehnelt-Lefima of Cham, Germany. His playing can be heard on the Harmonia Mundi, Triloka, New Albion and Nonesuch labels.
On a personal note, Kevin's hobbies include traveling, cooking and golf.

Festival Chorale

Soprano

Susan Consoli
Andover, MA

See Festival Soloists pages

Laura Heimes
Hamilton Square, NJ

Temple University (MM); State University of New York (BA). Laura is presently a member of Brandywine Baroque (DE) and Triomphe de L'Amour (NJ). She frequently appears as a guest artist with Piffaro The Renaissance Band, New York Collegium, Trinity Consort and other prominent early music ensembles throughout the United States. In 2003 she made her debut appearance at Carnegie Hall. Recordings include Jane Austen Songbook, Handel Duets and Trios, and Nowell's Delight: a Renaissance Christmas Celebration with Piffaro Renaissance Band. Laura is Adjunct Professor of Voice at Westminster Choir College of Rider University.

Colleen Hughes
Bloomington, IN

Indiana University (BM). Colleen is currently a graduate student, working toward her Master's in Voice at Indiana University. She has sung with Apollo's Voices for the Indianapolis Symphony.

Jolaine Kerley
Sherwood Park, AB Canada

Indiana University (MM); University of Alberta (MM and BM). Jolaine's recent solo engagements include Mozart's *Coronation Mass, Vesperae solennes de confessore,* Schubert's *Mirjams Siegesgesang,* Fauré's *Requiem*, and Handel's *Gloria* with Pro Coro Canada, the Richard Eaton Singers, and the Alberta Baroque Orchestra. Jolaine currently works in the music department at the University of Alberta.

Clara Rottsolk
Philadelphia, PA

Westminster Choir College (MM); Rice University (BM). Clara's oratorio credits include varied works from Bach and Couperin to Caplet and Poulenc. She has appeared with various ensembles, including Fuma Sacra, Triomphe de L'Amour, the Handel Choir of Baltimore, Tempesta di Mare, and Brandywine Baroque. Operatic roles include Micaela in *Carmen*, Dido in *Dido and Aeneas*, Donna Elvira in *Don Giovanni* and Laetitia in *Old Maid and the Thief.* Clara teaches voice at Swarthmore College and the Lawrenceville School.

Angelique Zuluaga
Bloomington, IN

Indiana University (MM). Angelique began her singing career in Cali, Colombia where she performed several major operatic roles with the Dolmetsch Ensemble and as a soloist with the Orquesta Sinfonica Del Valle. She is co-founder of Fenix De Los Ingenios, an early music ensemble. Recent solo appearances include a collaboration with Aguavá New Music Studio in the world premiere of Aurelio De La Vega's *Variacion del Recuerdo*, Coolidge Auditorium of the Library of Congress and in the Carnegie Hall Young Artist Bach Concert under the direction of Ton Koopman.

Mezzo-Soprano

Kathleen Flynn
Halifax, Nova Scotia, Canada

Juilliard (MA); University of Toronto (Performance Diploma); Dalhousie University (BM). Kathleen's recent and upcoming performances in 2007 include the role of Donna Elvira in Castres, France and Schubert's *Winterreise* at the festival in Ribadeo, Spain. She is looking forward to the completion of her doctoral degree in performance at Stony Brook University.

Alyson A. Harvey
Philadelphia, PA

Cincinnati Conservatory of Music (MM and Artist Diploma in Opera); Westminster Choir College (BM). Alyson's career highlights include her debut at Lincoln Center in Copland's *In the Beginning* during the Copland Festival of the New York Philharmonic and her Carnegie Hall debut singing Handel's *Messiah* with the Masterwork Chorus of New Jersey. She has also performed with the Philadelphia Orchestra, singing the alto solo in Bernstein's *Chichester Psalms*, conducted by Bobby McFerrin. Alyson sang the role of the Abbess in *Suor Angelica* under the direction of Gian Carlo Menotti at the Spoleto Festival in Italy. Professional affiliations include Fuma Sacra, The Philadelphia Singers, and St. Martin-in-the-Fields Episcopal Church in Philadelphia.

Elizabeth Johnson
Memphis, TN

Indiana University (MM); University of Mississippi (BM). Elizabeth is currently on the faculty of Murray State University in Kentucky where she teaches voice, diction and opera workshop. Her concert repertoire includes works of Bach, Handel, Haydn, Mozart, Purcell, Copland, Stravinsky, Vivaldi and Duruflé. She has appeared as a soloist with the Bach Festival of Central Florida, the North Central Louisiana Masterworks, and the Valdosta (GA) Symphony Orchestra, among others.

Alice Kirwan Murray
Los Angeles, CA

St. Mary-of-the-Woods College (BA). Alice sings regularly with the L.A. Master Chorale and the Grammy Award winning Los Angeles Chamber Singers and Cappella. She can be heard on several film scores, television soundtracks and commercials. Alice has also performed with the Chicago Symphony Chorus, Long Beach Opera and Musica Angelica. She is currently a teaching artist with the educational outreach project, Voices Within. In the Fall 2006, Alice was a featured soloist in a Lincoln Center performance of Steve Reich's *Tehillim*. *On a personal note, Alice met her guitar-playing husband while performing the role of Patsy Cline in the long-running Chicago production of "Always... Patsy Cline."*

Patricia Thompson
Bloomington, IN

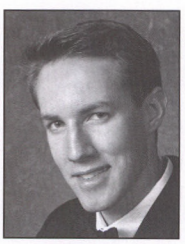
Indiana University (MM); St. Olaf College (BM). Currently, Patricia is completing a Doctorate of Music degree at the Indiana University Jacobs School of Music. She is affiliated with Indiana University Opera Theater, Bloomington Early Music Festival, Minnesota Opera, The Ensemble Singers of the Plymouth Music Series, and Dale Warland Singers.

Countertenor

Jay White
Greencastle, IN

University of Maryland (DMA); Indiana University (MM); University of Maryland (BM). Highlights of Jay's career include eight years with Chanticleer, performing over 900 concerts, making twelve recordings, two of which received the Grammy Award. Additionally, he has performed Bach solos under Ton Koopman at Carnegie Hall and a Monteverdi opera at London's Globe Theater. He currently holds a teaching position at DePauw University in Indiana. *On a personal note, Jay was thrilled to share the stage with international pop artist Sting at Los Angeles' Disney Hall in January 2007.*

Tenor



Nathan Bick
Bloomington, IN

Indiana University (MM). Nathan has performed numerous roles with Indiana University Opera Theater and in a variety of concert venues. He debuted at Carnegie Hall in Mozart's *Coronation Mass.* He is associated with Brevard Music Festival, Bloomington Early Music Festival and Opera Aegean. His repertoire includes Schubert, Mendelssohn, Handel, Stravinsky, Bach and Rachmaninoff.

Pablo Corá
Los Angeles, CA

Indiana University School of Music (DM), (MM); Ithaca College (BM). Originally from Buenos Aires, Pablo's most recent accomplishments include winning a Grammy for Best Performance by a Small Ensemble for the Los Angeles Chamber Singers' Cappella CD *Padilla: Sun of Justice.* As a member of the Concord Ensemble, he has performed in sold-out performances of *Songs from the Labyrinth* with Sting and Bosnian virtuoso lutenist Edin Karamazov. He is also a member of Gravitación and the L.A. Master Chorale and performs frequently with Musica Angelica, Piffaro and the Folger and Catacoustic Consorts. He has recorded for Nonesuch, Dorian, RCM, Harmonia Mundi, Gothic and First Step Records.
On a personal note, this is Pablo's fourth year with the Festival.

Sean Fallen
New York, NY

Indiana University School of Music (MM). Resident Artist with Minnesota Opera; apprentice with Santa Fe Opera. In 2002-2003, he made his European debut as Borsa *(Rigoletto)* with Festival Lyrique en Belle Ile en Mer and his New York City Opera debut as the Second Nazarene *(Salome).* Concert performances in 2005 and 2006 included *Messiah* performances with The American Bach Soloists and the National Chorale, and the Bach *B Minor Mass* at the Berkshire Choral Festival. He also performed the role of Don Ottavio in Connecticut Lyric Opera's production of *Don Giovanni.*

Timothy Hodges
Jacksonville, FL

Westminster Choir College (BM). Timothy is presently a member of Fuma Sacra and was the tenor soloist for the 2006 performance of Handel's *Messiah* with the Garden State Philharmonic. He has appeared in the opera chorus for the Spoleto Festival USA. Timothy currently teaches voice at the Professional Center for the Arts in Hamilton, NJ.
On a personal note, Timothy grew up singing soprano in his mother's children's choirs and played violin through elementary school and trumpet through high school.

Vincent Metallo
Lambertville, NJ

Westminster Choir College (MM) and Hartt School of Music (BM). Vincent has distinguished himself as a conductor, singer and music educator. He is currently Chair of Performing Arts at Princeton Day School and has held positions at Westminster Choir College, DePauw University, Wellesley College and Lehigh University. He has appeared with the New York Philharmonic, Philadelphia Orchestra, Chicago Symphony Orchestra, Boston Symphony, San Francisco Symphony and the New York Collegium. His professional affiliations include Fuma Sacra, Boston Early Music Festival, Brandywine Baroque, and the Spoleto Festivals in the U.S. and Italy.

Ryan Turner
Exeter, NH

Boston Conservatory (MM); Southern Methodist University (BM). Adams Vocal Master Class Fellow (2002); fifth year at the Carmel Bach Festival. Ryan's recent solo engagements include the Handel and Haydn Society, Mark Morris Dance Group, Emmanuel Music, Apollo's Fire, Boston Camerata, Seattle Baroque, Boston Baroque, Santa Fe Pro Musica and Baltimore Choral Arts. Active as a conductor, he is Director of Choral Activies at Phillips Exeter Academy and is the Music Director of the Concord Chorale and Chamber Orchestra. Guest conducting engagements include Emmanuel Music, Granite State Symphony and Boston College Symphony. He has recorded on the Koch, Dorian and Arsis labels.
On a personal note, Ryan is married to one of our musicians, Susan Consoli.

Bass/Baritone

Jeffrey Fields
San Jose, CA

University of Iowa (BM). Adams Vocal Master Class Fellow (1998). Jeff sings regularly with Philharmonia Baroque Orchestra, American Bach Soloists, and AVE. Recent and current engagements include solo roles in Handel's *Samson* and *Belshazzar* with Philharmonia Baroque, Vaughan William's *Dona nobis pacem* with Berkeley Symphony, Mendelssohn's *St. Paul* in San Francisco, Frank Martin's *Le vin herbé* with San Francisco Concert Opera, *Acis and Galatea* with Berkeley Opera, Bach's *St. Matthew Passion* with the Bach Society of St. Louis, and the title role in Mendelssohn's *Elijah* at the Music in the Mountains Festival.
On a personal note, Jeff enjoys yoga, wine and golf (not necessarily in that order).

Scott Graff
Long Beach, CA

California Institute of the Arts (MFA); Occidental College (BA). Scott sings with the Los Angeles Master Chorale, The Concord Ensemble, Los Angeles Chamber Singers, the Catacoustic Consort, and more. He appears on the L.A. Chamber Singers Grammy-winning recording *Padilla: Sun of Justice* (recorded on the RCM label).
On a personal note, Scott's cycling team, Team Squishy, will ride from Canada to Mexico as a multi-year project. Monterey to L.A. is already done — next step, Crescent City to Monterey.

Tim Krol
New York, NY

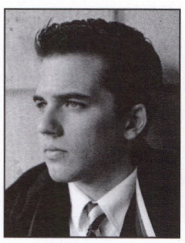
Michigan State University (BA). Adams Vocal Master Class Fellow (2004). Tim has performed with the San Francisco Ballet (2005 and 2006), the Minnesota Orchestra (2003 and 2005), and with Chanticleer (1991-2000). He performed the role of the Evangelist in Arvo Pärt's *Passio*, in a live performance during a silent screening at the 2007 Tribeca Film Festival.
On a personal note, Tim enjoys cooking, film and doing voiceovers.

Paul Speiser
Princeton, NJ

Westminster Choir College (MM); Lawrence University (BM). Paul sings with Fuma Sacra and Holy Trinity Choir of Men at Holy Trinity Roman Catholic Church in New York City. He has performed the role of Il Dottore in Respighi's *La Bella Dormente* at the Lincoln Center Festival and Spoleto Festival USA and Aeneas in *Dido and Aeneas* with Theater Collide in Houston. He has published a lecture series on Saint-Saëns' *Samson et Dalila* for Opera America.
On a personal note, Paul's first solo experience occurred in first grade, where he was dressed as Santa Claus with a cotton ball beard taped to his face singing the introduction to Rudolph the Red-Nosed Reindeer.

Sumner Thompson
Boston, MA

Indiana University (MM); Emory University (BA). Sumner is affiliated with Apollo's Fire, Boston Baroque, Tafelmusik, Boston Early Music Festival and Pacific Baroque Orchestra.
On a personal note, Sumner enjoys cycling, electric bass guitar and historical renovation.



Douglas Williams
Farmington, CT

Yale University (MM); New England Conservatory (BM). Doug has performed with Boston Early Music Festival, Emmanuel Music, and Handel and Haydn Society.
On a personal note, Doug enjoys character acting, comedy, jazz and outdoor activities.

Festival Chorus

Soprano

Ida Barber
Pacific Grove

8th year with CBF. Pacific Lutheran University, San Francisco State University (BS). Ida presently sings with Camerata Singers and St. Timothy's Church Choir and has performed with I Cantori di Carmel, VOCI and Choir of the West at Pacific Lutheran University.

Cathryn Blake
Monterey

12th year with CBF. Music Major at Monterey Peninsula College. Cathy performs with I Cantori di Carmel, plays in a recorder ensemble and sings in two local opera companies.

Elaine DeMarco
Pacific Grove

3rd year with CBF. University of Redlands (BS). Math teacher. Elaine sings with Camerata Singers, St. Mary's-by-the-Sea Episcopal Church Choir, Bethlehem Lutheran Choir, the Monterey Chapter of Shapenote, and Madrigals.

Lucy Faridany
Carmel Valley

3rd year with CBF. Royal Academy of Music (London), postgraduate diploma in piano accompaniment. Lucy is a member of the Music Teacher's Association of California. She is active on the Peninsula as a piano teacher and accompanist.

Emily King
Sonoma, CA

Emily joins the CBF Chorus after singing for three years with the CBF Youth Chorus. Past affiliations also include Salinas High School A Cappella Choir, Camerata Futures program and the University of Northern Colorado Women's Glee Club. She is currently a sophomore at Sonoma State University, hoping to continue her love of the arts.

Marilyn Maxner
Monterey

3rd year with CBF. Marilyn is the organist at Bethlehem Lutheran Church in Monterey. She has performed with the Hong Kong Bach Choir, Monterey Opera Association Chorus, and Camerata Singers of Monterey County.

Ann McCown
Menlo Park

2nd year with CBF. Stanford (AB), UC Berkeley (MA). Ann is a technical writer in Silicon Valley. Formerly an instrumentalist, she now sings with the Symphony Silicon Valley Chorale and the Stanford Memorial Church Choir.

Nancy Opsata
Monterey

28th year with CBF. Golden Gate University (Master of Public Administration), University of Washington (BS in Nursing). Nancy is a psychiatric nurse and group therapist at CHOMP and a student of watercolor painting and architectural illustration.

Ann Pettit
Pacific Grove

This is Ann's first year with the Festival. Chapman College (MA in Education). Ann performs with Camerata Singers, Canterbury Recorders, St. Mary's-by-the-Sea Episcopal Church Choir, and the Monterey chapter of Shapenote.

Dottie Roberson
Monterey

37th year with CBF. UC Santa Cruz (BA in Linguistics). Dottie presently holds the position of Administrative Assistant for Dennis the Menace cartoonists. She has performed with Camerata Singers, Hidden Valley Opera, First Presbyterian Church Chancel Choir, and was a founding member of I Cantori di Carmel. She delights in gardening, nurturing five grandchildren and enjoys traveling with her husband, Clyde.

Alto

Barbara Bown
Carmel

4th year with CBF. Gallaudet University (MA), UC Riverside (BA). Barbara is employed by the Social Security Administration and sings in Evensong Choir and All Saints Choir. She has sung with the Santa Cruz Chorale, I Cantori di Carmel, and Monterey Symphony Chorus. She is also fluent in sign language.

Jane Buffington
Lincoln

8th year with CBF, former board member. Hamline University, University of Minnesota. Jane is an accompanist and a nationally ranked tennis player. She has sung with the Monterey and Visalia Symphonies and presently sings at St. Luke's Episcopal Church in Auburn.

Barbara Cary
Pacific Grove

Before moving to Pacific Grove, Barbara sang in the San Francisco Bay Area with the Baroque Choral Guild, the San Mateo Masterworks Chorale, and the San Francisco Symphony Chorus. She presently sings with Camerata Singers and is a member of the St. Mary's-by-the-Sea Episcopal Church Choir.

Elaine Cecile
Pacific Grove

8th year with CBF. University of Washington (BLA), Indiana University (BA). Currently a landscape architect, Elaine has been a lecturer at the University of Washington as well as affiliated with the Louisville Youth Orchestra, Beaverton Chamber Symphony, and St. Mark's Cathedral, Seattle.

Phyllis Edwards
Monterey

2nd season with CBF. Boston University (M of Education), Wheaton College (BA). Phyllis has performed with I Cantori di Carmel, VOCI A Cappella Ensemble, Forest Theatre, and MPC Theatre. She has been a school principal, district curriculum director, and is a writer, avid gardener, hiker and traveler.

Lupita Harrison
Carmel

10th year with CBF. Catholic University (MM), Marymount College (BA), Music Conservatory (Cuba). Lupita has retired from Nestle and was formerly Associate Professor of Music at Marymount College, Tarrytown, NY. She has performed with the Santiago Philharmonic and the Washington National Symphony.

Astrid Holberg
Monterey

6th year with CBF. Harvard Medical School (MD); UC San Diego (BA). Astrid is a Pediatrician who plays the violin and enjoys singing. She performs with I Cantori di Carmel.

Madeline Littlefield
Pacific Grove

25th year with CBF. Smith College (EdM), Wheaton College (BA). Madeline is a music teacher at Santa Catalina School and a founding director of the Early Childhood Unit, All Saints Day School. She has been director of The Wayfarer Preschool and a master teacher at Smith College Laboratory School. She is also a founding member of I Cantori di Carmel.

Mary Clare Martin
Monterey

2nd season with CBF. Texas Tech University (MM), (BA). Mary Clare is presently Music Director at Unitarian Universalist Church. She has worked with Alice Parker on her commissioned *Mass* at Grace Cathedral in San Francisco.

Susan Mehra
Pacific Grove

13th year with CBF. The Fielding Institute (PhD), Sonoma State University (MA), UC Berkeley (BA). Susan is a clinical psychologist practicing in Monterey. She performs with I Cantori di Carmel and is the director of VOCI A Cappella Chamber Ensemble.

Nancy Miccoli
Seaside

5th year with CBF. Nancy is an escrow assistant in Monterey. She performed in the 1984 Olympic Honor Choir and with the Lexington Singers. Presently she is a member of Camerata Singers and San Carlos Church Choir.

Kellie Morgantini
Greenfield

This is Kellie's first year with the Festival. She has performed for many years with Camerata Singers. When not singing, Kellie spends her time as an elder abuse litigation attorney with Legal Services for Seniors.

Linda Odgers
Monterey

This is Linda's first year with the Festival. She has sung with I Cantori di Carmel and the Monterey Symphony Chorus.

Jennifer Paduan
Monterey

3rd season with CBF. Oregon State University (MS), Smith College (BA). Jenny is a member of I Cantori di Carmel, is active in musical theater, and has sung with the Smith College Glee Club and Smiffenpoofs. She is a marine geologist at the Monterey Bay Aquarium Research Institute.

Frances Rossi
Pebble Beach

UC Santa Barbara (MA), (BA). Frances is the former Director of Religious Education and Music at St. Michael's Church, Delta, CO. She plays violin with the Valley Symphony Orchestra and is a Suzuki method instructor. She performs with I Cantori di Carmel, VOCI, and the Carmel Mission Choir. She is also a fiction writer — her story, *As a Bird*, involves the Carmel Bach Festival.

Christine Shiber
Pacific Grove

2nd year with CBF. Pacific School of Religion, Berkeley (M. Div.), Cornell University (BA). Christine was Pastor of First United Methodist Church in Pacific Grove. She has been affiliated with Cantare Con Vivo in Oakland. She enjoys gardening, dancing and walking her Jackson Brown dog.

Jean Widaman
Carmel

18th year with CBF. Brandeis University (PhD), Occidental College (BA). Jean is a musicologist specializing in 15th and 16th Century music. She serves on the Board of the California Mozart Society and gives pre-concert talks for the Monterey Symphony and Chamber Music Monterey Bay. She is Director of Music at All Saints Church, Carmel.

Peg Wittrock
Pacific Grove

5th year with CBF. Purdue University (MS), Miami of Ohio (BS). Peg maintains a private practice in speech/language pathology whose work includes dyslexic students at Chartwell School. She is a member of Camerata Singers and St. Mary's-by-the-Sea Episcopal Church Choir. She enjoys gardening and oil painting.

Tenor

Patrick Aynie
Monterey

This is Patrick's first year with CBF. He is a graduate of MIIS (Masters degree as a foreign language teacher). Originally from southern France, Patrick is presently a French instructor at the Defense Language Institute. He has sung with several French choirs and currently sings with I Cantori di Carmel. His hobbies include hiking and gourmet cooking.

Thomas Barber
Pacific Grove

7th year with CBF. UCLA (Masters degree in Large Scale Systems Optimization). Tom sings with Camerata Singers and in college sang with Trinity Pipes (Hartford, CT). As a retired rocket scientist, he now enjoys watercolors, golf and traveling.

Patrick Lynch
Monterey

30th season with CBF. Pat is a Monterey Peninsula general contractor. He performs with I Cantori di Carmel, of which he is a founding Board member. Pat also was formerly the choir director of St. John's Chapel.

Robert Ramon
Pacific Grove

10th year with CBF. Monterey Peninsula College, Bethany College. Robert works as a customer service manager and was a church worship leader and choir director for fifteen years. He currently performs with Camerata Singers.

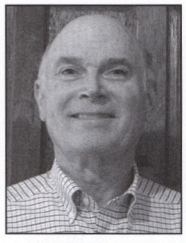
Mark Stevens
Corral de Tierra

4th year with CBF. Rensselaer Polytechnic Institute (MS), United States Military Academy at West Point (BS). Mark is a licensed Professional Engineer and on the faculty of the Naval Postgraduate School. He is a Lt. Col., USA, Retired, and enjoys his association, both past and present, with the West Point Glee Club, Marin Consort Chorale, Marin Symphony Festival Chorus, I Cantori di Carmel and numerous church choirs.

David Wittrock
Pacific Grove

5th year with CBF, an artistic nirvana. David is currently associated with DLIFLC as a writer/audio editor. He has performed Menotti, is a long-time member of Camerata Singers and St. Mary's-by-the-Sea Episcopal Church Choir. He is also a blacksmith enthusiast.

Baritone/Bass



Jack Arnold
Pebble Beach

Jack has performed with the UC Berkeley Mens Glee Club and Senior Mens Octet, Monterey First Presbyterian Church Chancel Choir, I Cantori di Carmel, and Camerata Singers. He is a retired biology teacher from York School (Monterey, CA). Jack enjoys nature study, photography, grandchildren, and serves as a Stephen Minister.

Bob Bogardus
Monterey

Bob is a software developer and web site builder by profession. He performs with I Cantori di Carmel and in the First Presbyterian Church Chancel Choir.

Rex Buddenberg
Monterey

15th year with CBF. Naval Postgraduate School (MS), US Coast Guard Academy (BS). Rex's professional life includes a member of the faculty NPS, Information Technology Architecture, and Plowshares into Swords networking. He performs on trumpet, horn, organ, and sings with various bands, orchestras and choruses.

Anthony Cary
Pacific Grove

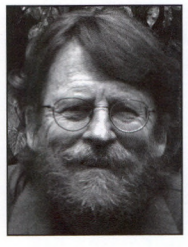
This is Tony's first year with CBF. He is a life-long choral singer, performing with the San Francisco Symphony Chorus, the Oakland Symphony Chorus, the California Bach Society, the Baroque Choral Guild, the Masterworks Chorale, and the San Francisco Opera Chorus, to name a few. A lawyer by trade, Tony plays organ and sings with Camerata Singers.

Jeff DeMarco
Pacific Grove

3rd year with CBF. UC Riverside (MA). Jeff, a local attorney, is currently Choir Director of Bethlehem Lutheran Church and owner of Pastyme Music. He sings with Camerata Singers, St. Mary's-by-the-Sea Episcopal Church Choir and Madregalia.

Vinz Koller
Carmel

12th season with CBF. Monterey Institute of International Studies (MA), University of Zurich (BA). Vinz is a sociologist and does research, evaluation, training, and technical assistance for the U.S. Department of Labor. He started singing as a boy soprano with his father's choir in Schaffhausen, Switzerland.



Richard Pettit
Pacific Grove

1st year with CBF. Richard sings with Camerata Singers and with the Monterey Chapter of Shapenote. He enjoys hiking, photography, gardening, and playing recorders with friends.

Frank Raab
Carmel

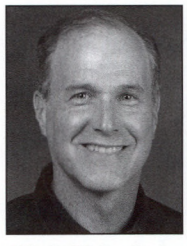
5th year with CBF. Stanford (BA). Frank is President and Founder of Spectrum Software Services, Inc. He is a former Navy Pilot, Airline Pilot and one of five authors of Microsoft Visual Basic.

Michael Russell
Salinas

3rd year with CBF. Cleveland Chiropractic College (DC), University of Redlands (BA). Michael has a private chiropractic practice. He sings with Camerata Singers, and performs in Carmel Forest Theater, Western Stage and Ariel Theatrical productions. This year Michael will again share the stage with his son, Robin.

Robin Russell
Salinas

3rd year with CBF. Hartnell College Student. In 2005, 2006 and 2007 Robin sang in the Youth Chorus. He currently sings with Camerata Singers, has performed at Stanislaus Music Camp, and with the Washington Middle School Jazz Chorale as well as the Salinas High A Cappella Choir. Robin's father is chorus member Michael Russell.



Larry Smith
Carmel

Boston University (MBA), University of Michigan (MA), Yale University (BA). Larry is Senior Vice President of West Marine. He has performed with the Yale Glee Club, Yale Spizzwinks, Apollo Club of Boston, The Hartford Chorale, Concert Choir and Scola of Christ Church Cranbrook and I Cantori di Carmel.

Chad Zullinger
Walnut Creek

This is Chad's first year with CBF. University of Delaware (MM in Choral Conducting), California State University, San Francisco (BM in Composition). He has taught in public and private high schools in the San Francisco Bay Area and is presently Director of Vocal Music at Albany High School. He is married to Adams Fellow Angela Cadelago.

Youth Chorus

John Koza
Director
Salinas, CA

See Festival Direction pages

Soprano

Kim Anderson
Carmel High School

1st year with CBF Youth Chorus. Kim studies with Glenda Bernhardt. She also plays guitar. Her favorite composer is Benjamin Britten. She enjoys swimming, math, reading and French.

Lauren Brown
Robert Louis Stevenson School

1st year with CBF Youth Chorus. Lauren began vocal studies with Linda Purdy at the age of ten. She also plays guitar and has begun to learn how to play the piano. Dr. Dahner at Monte Vista Christian School and Willow Manspeaker at RLS have also influenced her musical development. She is a member of the Chamber Choir at RLS and has sung with the Children's Choir at her church.

Ariel Dooner
Monterey High School

This is Ariel's second year with the CBF Youth Chorus. Her teacher is Ms. Findley at Monterey High. She also plays the violin. Her experience in second grade in the Robert H. Down Elementary School Chorus was her first introduction to music. Her favorite composer is Anton Bruckner and she practices everywhere as often as she can.

Samantha Harrison
Salinas High School

2nd year with CBF Youth Chorus. Sammy's music teacher is her father (Dale Harrison), and her first musical experience was singing with him at church. Her favorite piece of music is *There Will be Rest*. She is a gymnast and actively participates in youth activities at her church. She practices every day at school.

Brittney Kessler
Monterey High School

This is Brittney's fourth year with CBF Youth Chorus. She is currently in her junior year and sings in her school choir. Brittney has performed in many productions with Pacific Repertory Theater.

Maggie King
Salinas High School

This is Maggie's third year with the CBF Youth Chorus. Her voice teacher is Vel Huston. She also plays the violin. John Koza and Dale Harrison have enhanced greatly her love for music. Maggie is also interested in theater, reading and sewing.

Sylvia Kolb
Woodland Montessori School

This is Sylvia's second year with the CBF Youth Chorus. She lives in Beacon, NY and will be entering 10th grade. Apart from singing, she enjoys dance, fashion and the arts in general.

Alison Moore
Salinas High School

1st year with CBF Youth Chorus. Alison was first introduced to music in church. She sings in her high school choir every day, under the direction of Dale Harrison. She enjoys "hanging" with friends and family.

Allison Preece
Robert Louis Stevenson School

This is Allison's second year with the CBF Youth Chorus. In addition to her vocal studies with Linda Purdy, she plays the oboe, English horn and flute. Her father is her main musical influence — he loved to play the guitar and make up silly songs. She loves all types of music and practices whenever she can find the time, mainly in the car.

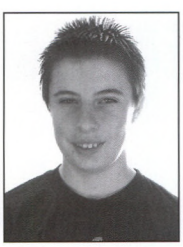
Alto

Christine Anloff
Carmel High School

2nd year with CBF Youth Chorus. Christine has been singing in the Carmel School District for five years as a member of the Concert Choir and the Carmel Chamber Singers. She has participated in the Central Coast Section Honor Choir for three years and the Regional Honor Choir for one year.

Katie Carroll
Carmel High School

4th year with CBF Youth Chorus. Katie studies with Glenda Bernhard and Anne Hannon. She is also learning to play the guitar. She sang her first solo in first grade; started choir in fourth grade and never left! Her favorite composer is Bach. Katie also enjoys writing, politics and swimming.



Milo Clark
Monterey High School

3rd year with CBF Youth Chorus. Milo has been singing for as long as she can remember and has performed in chorus and drama classes since junior high school. Her music teacher is Cathy Findley. Milo's favorite composition is Saint-Saëns' *Danse Macabre*. She also enjoys reading and writing poetry.

Stephanie Johnson
York School

This is Stephanie's third year with CBF Youth Chorus. She studies voice with Linda Purdy and has performed in various community musicals. She was accepted in the Jazz Next Generation Choir, the All State and Regional Honor Choirs, and was chosen to appear in the Carmel Bach Festival's Young Artist Showcase. She also hosts a community television show once a month. In addition to singing, Stephanie enjoys playing tennis, running, reading, and hanging out with friends.

Rachel Lowery
Pacific Grove High School

2nd year with CBF Youth Chorus. Rachel has a lifelong love of singing and credits Camerata Singers, the Carmel Bach Festival and her school choir as major influences in her musical development. She also plays the clarinet and piano. Rachel is interested in soccer, hockey, shopping and eating.

Erin Phillips
Monterey High School

This is Erin's first year with CBF Youth Chorus. She started taking piano lessons at the age of four and continued for ten years. She has studied voice with Cathy Findley for two years, and she enjoys practicing every day. Erin's favorite composer is Bach. In her free time she enjoys musicals, reading and traveling.

Allison Royal
Monterey High School

This is Allison's first year with CBF Youth Chorus. She studies with Cathy Findley and also plays the piano. Her favorite piece is Carl Orff's *Carmina Burana*. In her free time, Allison enjoys reading and writing.

Elise Siegel
York School

This is Elise's first year with CBF Youth Chorus. She has been involved in the music and drama programs at York since ninth grade and is a student of Linda Purdy. She hopes to continue music and drama throughout college and beyond.

Maggy Trout
Carmel High School

This is Maggy's first year with CBF Youth Chorus. She studies voice with Glenda Bernhardt and used to play the violin. She performed her first solo in fourth grade. Maggy's favorite piece is Bach-Gounod *Ave Maria*. Her other interests include running and tennis.

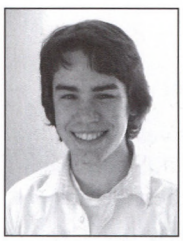
Brianna Woodard
Salinas High School

This is Brianna's first year with CBF Youth Chorus. She studies with Dale Harrison and has played the piano, clarinet, recorder and other instruments. She has sung with her church choir and played the handbells. Brianna also enjoys reading, babysitting, and singing solos in church.

Tenor

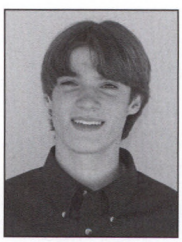
Devin Hiserman
Salinas High School

This is Devin's first year with CBF Youth Chorus. He studies music with Dale Harrison and practices every day. Devin also enjoys sports.



Ryan Hogans
Carmel High School

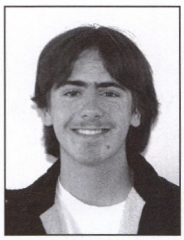
This is Ryan's first year with CBF Youth Chorus. He studies music with Glenda Bernhardt and also plays the piano and the harmonica. Music has been his life ever since he began singing in school. His favorite composer is Franz Liszt. Ryan also enjoys theater, literature, philosophy and cinema.



Jonathan Swenson
Georgiana Bruce Kirby Preparatory School

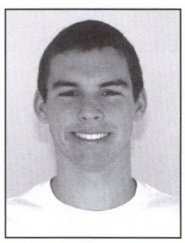
This is Jonathan's first year with CBF Youth Chorus. He studies music with Sheila Willey and also plays the piano. His favorite composition is Beethoven's *Grande Sonata Pathetique.* He has participated in UCSC Opera Workshops and Performances, Children's Musical Theater and Bay Shore Lyric Opera. Jonathan also enjoys basketball.

Baritone/Bass



Noah Anthony Stephen Doss
Salinas High School

This is Noah's first year with CBF Youth Chorus. He studies with Dale Harrison and plays "a little piano, very little harmonica and very little guitar." His first musical experience was with the Robert Down Elementary School Chorus in first grade. His favorite piece is *Have a Little Faith in Me* by John Hiatt. He practices on weekdays and while driving. Other interests include football, songwriting, and inventing games.

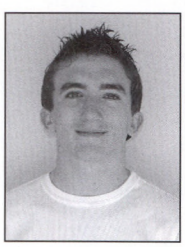


Samuel Just
Salinas High School

This is Samuel's first year with CBF Youth Chorus. He studies music with Dale Harrison, and gives him and his fellow Salinas High Acapella Choir members credit for positively influencing his musical development. His favorite song is *My Soul is a River.* Samuel is a member of the swim team and enjoys water polo and surfing.

Robin Russell

See Festival Chorus pages



D.J. Taylor
Salinas High School

This is DJ's first year with CBF Youth Chorus. He studies music with Dale Harrison and practices as much as he can, especially during school. His participation in church and school choirs has played a major role in his love of music. DJ's favorite piece is *Gabriel's Message*. He also enjoys sports and drawing.

2007 Carmel Bach Festival Young Artists

These talented young musicians were selected from more than thirty students, ages 10 to 19, who auditioned in April. We are delighted to showcase these wonderful young soloists from Monterey and Santa Cruz Counties in our Fifth Annual Young Artist Showcase. We thank their familes and their music teachers for encouraging their love of music.

Sarah Chang
piano

This is Sarah's fourth appearance in the Young Artist Showcase. She is 14 and in the eighth grade at York School where she plays violin in the school orchestra and percussion in the band. She studies voice with Linda Purdy and piano with Barbara Ruzicka. In her few moments of spare time, she enjoys snowboarding, swimming, and traveling with her family. "I am grateful to my parents for supporting me in my musical studies, and to my teachers who have helped me and taught me so I can be the musician I am today."

Kenneth Cho
violin

Kenneth is 18 and attends Hills View Christian School. He studies violin with Susan Debnekoff, and also plays piano, drums, guitar and bass. When not making music he enjoys military aviation photography, baseball, basketball and computer games. He is especially grateful to his mother, who sang to him and played music for him before and after he was born. "She would play KBOQ while I took naps, so music was always in my subconscious." His very favorite piece of music is *Zigeunerweisen* by Sarasate.

Tyler Hayford
piano

Ten-year-old Tyler Chen Hayford is a home-schooler in the fourth grade and lives in Bonny Doon. He has been playing piano since 2002 and also began to learn cello this year. He loves the music of Mozart and Beethoven. His hobbies include soccer, bicycling, kayaking and reading. Tyler is very grateful to his instructors, formerly Mary Jane Cope, and currently Vlada Moran, for their patience and guidance in his continuing study of classical piano.

Stephanie Johnson
soprano

See Youth Chorus pages

Johnny Lim
violin

Johnny is ten and is in the fifth grade at Robert Down Elementary School in Pacific Grove. He has studied violin with Rochelle Walton since 2003, and is currently the youngest member of the Youth Music Monterey Honors Orchestra. In his free time, he likes to play guitar, read, do math problems and build Legos and model cars. He loves tennis, soccer and basketball. Johnny is especially grateful to his parents because they first introduced him to the violin and also helped him practice with joy!

Minju Lim
violin

Minju is an eighth grader at York School where she plays the flute and the violin in her school band and orchestra. She also enjoys the piano and percussion. She is in the Youth Music Monterey Honors Orchestra and studies with Rochelle Walton. She loves swimming, tennis, reading, spending time with her friends and her brother, folding origami, and writing short stories. She is eternally thankful to her parents and her violin teacher for helping her through, to God for helping her make it this far, and to her brother Johnny for being the best brother ever!

Gabrielle Micheletti
piano

Gabrielle is thirteen and will enter the eighth grade at York School. She has studied piano for seven years and currently studies with Barbara Ruzicka. She also studies percussion and plays in Youth Music Monterey's Youth Orchestra. In her spare time she enjoys reading, sketching, volleyball, and playing with her dog Lucky. We welcome Gabrielle back for her fourth appearance in the Young Artist Showcase.

2007 Young Artist photos by Ginna BB Gordon

Patrick Murphy
piano

Patrick is 12 and attends Carmel Middle School. With two musical older sisters, it was only natural that he pursue music, too! He studies with Barbara Ruzicka. In addition to baseball and tennis, he loves musical theater, and has sung in *The Music Man* at the Forest Theater and in *Oliver* at Western Stage. He plays percussion in the Carmel Middle School Band, Central Coast Honors Band, and Youth Music Monterey's Youth Orchestra. His favorite composers are Chopin and Stravinsky.

Dhruva Noel
guitar

The senior member of this year's Young Artist ensemble, Dhruva is 19 and attends Cabrillo College, where he studies music and plays in the college's award-winning guitar quartet. A student of Kevin McDowell, Dhruva has participated in the Talent Bank Awards and has won several scholarships at Cabrillo. When not making music, he enjoys reading, volleyball and basketball. He hopes to make a life and career in the world of music, and is grateful to his family, friends, and teachers for their support.

Li Schmidt
piano

Li is 17 and attends Monterey High School. A piano student of Barbara Ruzicka, she is also Principal Cellist in the Monterey High School Orchestra and a member of the Monterey High String Quartet. She is captain of the cross-country team, an active member of World Without Borders (a UN model club) and is planning to write for the school newspaper. Li also participates behind-the-scenes at the Carmel Bach Festival as a supertitle cue technician for Festival concerts at Sunset Center. Li enjoys going to the farmers market and poetry slams with her friends, reading, and walking on the beach.

SangEun Sim
flute

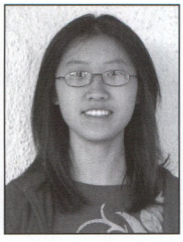
SangEun is 14 and is an eighth grader at Fitch Middle School, Monterey. She was lucky enough to be born into a musical family and has studied and played flute for six years. SangEun also enjoys singing, and playing guitar and piano. Her favorite part of making music is the challenge, and then seeing improvement each day through her lessons with her flute teacher, Ursi Frei.

Jonathan Wang
piano

Jonathan, 15, is a ninth grader at Monterey High School. He has been studying piano for nine years and is currently a student of Renée Bronson. Among other activities, he enjoys listening to *all* kinds of music, not just classical. He recently took a very exciting trip to China, where he was fascinated by the culture, history and music. Playing the piano has been one of the most rewarding experiences in his life, and he thanks his teacher and his family for their endless support.

Joy Yamaguchi
violin

An eighth grader at Montessori Learning Center Middle School, Joy studies violin and viola with Susan Debnekoff. In her spare time she enjoys origami, reading, playing with her pets, and sewing. She is a member of the Youth Music Monterey Honors Orchestra, and has received the "Most Improved" award. She is the recipient of a music and arts scholarship from Montessori, and two Martin Luther King Jr. awards, given to students who exhibit leadership and kindness toward others.



Joyce Yoon
violin

Joyce returns for her second year as a Festival Young Artist. She is 17, attends York School, and studies violin with Rose Marie Dunsford. Joyce participated in the CMEA All-State Honor Orchestra for two years. Her other interests include playing the piano, reading, drawing, and playing tennis and volleyball, Joyce is grateful to her mother who encourages her to practice at least an hour a day. "Thanks to her I'm playing much better than I would if I practiced on my own!"

Technical Staff

Doug Mueller
Production Manager
Seaside, CA

Douglas Mueller earned his Bachelor's Degree from California State University Monterey Bay's Teledramatic Arts and Technology department in 2003 where he studied film and theater production. His films have played in various film festivals throughout the United States. Last year he co-founded a media production company, producing TV spots and web content. He has just finished a short subject documentary about the Bach Festival's own keyboard tuner — Carey Beebe. Doug is a Journeyman with IATSE Local 611 and this is his seventh year with the Festival.

Michael Becker
Stage Manager
Carmel, CA

37th year with CBF. Michael was born in Germany and teaches history in Salinas. He is a classical music aficionado.

Steve Retsky
Mission Concert Master Electrician
Monterey, CA

Temple University. Steve has served as Master Electrician at South Coast Repertory Theater, Western Stage, University of South Carolina. Instructor at Monterey Peninsula College. Member of IATSE Local 611.

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Rex Buddenberg
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CARMEL BACH *and Beyond* FESTIVAL

70TH FESTIVAL SEASON PROGRAM

Tower Music

Tower Music honors a tradition reaching back to antiquity when various brass instruments were used to call attention to a variety of events and situations, for better (the arrival of royalty, weddings, pageants, hunts and jousts) or for worse (invading or marauding armies and other serious and life-threatening actions). The original Tower Music for the Festival was performed by the "Heralding Trombones," led by Chandler Stewart and then his son Gordon Stewart for 24 years — it was truly a family affair. Gordon's wife, Geri Stewart, recalls:

> "Grandpa Chandler Stewart started the Heralding Trombones in 1936. As a young man, he had been a professional trombone player in the army, a traveling circus band and the theater. Grandpa Stewart was music friends with Dene Denny and Hazel Watrous before they started the Festival — all were Bach fans. For the next 25 years, the trombone quartet opened every Festival. For the first seven years, the players were Chandler Stewart and his sons, Chandler, Jr., Gordon, and Donald. Then Grandpa Chandler had a stroke and could not play, so youngest son Alan joined the group. Later in the fifties, Gordon and Donald continued to play along with Pacific Grove resident Donald Dean, and a fellow stationed at Fort Ord, Jerry Jansen. The Heralding Trombones were featured on the cover of the Festival program book at least twice. For the 50th Anniversary of the Festival, Maestro Sandor Salgo asked Gordon if he could get the Heralding Trombones together again to open the celebration. Gordon contacted his brother Donald, Donald Dean and Jerry Jansen, who all agreed to come five days early to Carmel to practice, practice, practice. They had not played together for 24 years!"

Later on Ralph LaCanna led Tower Music and that is when it evolved to include members of the brass section. Around 1980 Sandor Salgo asked Carole Klein to run the Tower Music and she was still directing it when I first began performing at the Bach Festival in 1984. Since Carole and several other brass players were housed at "Towns End" for several years, we often rehearsed in Charlotte Townsend's backyard. Aside from the convenience, it was a tactic used to acclimate ourselves to playing outside so that when we began performing for real, we weren't shocked at the lack of acoustical resonance. The neighbors never complained.

For a few years in the late 80s and early 90s, Wolfgang Basch and I shared the Tower Music programming. I chose the music and was the emcee and he provided the musical direction. After a time, I was asked to direct Tower Music and I think I've been doing this for at about eleven years.

The Festival Brass

Leonard Ott, trumpet
Susan Enger, trumpet
Bruce Chrisp, trombone
Suzanne Mudge, trombone
Wayne Solomon, bass trombone
Christopher Cooper, horn
Loren Tayerle, horn
Kevin Neuhoff, percussion

Our repertoire has remained virtually the same, mostly Renaissance and Baroque literature with the occasional Bruckner motet or Hindemith's *Morgenmusik*, expanding last year to include two more 20th Century composers, Peter Warlock and Ottorino Respighi. This year we will add Benjamin Britten's 20th Century Elizabethan voice. Our current tradition features members from the Festival Orchestra performing in various combinations of three to eight players, including percussion.

Tower Music will perform this year at several outside venues, and the purpose of these concerts is multifaceted. The first is **connecting** with the community, especially attracting people who otherwise might not attend the Festival, and offering them the opportunity to hear some great music in a relaxed setting. In addition to our regular Tower Music performances at the Sunset Center, we will play two Children's Concerts, perform at The Barnyard in Carmel and the Golden State Theater in Monterey as well as venues in Seaside and Salinas. The second purpose is **educational**, since classical music still has serious and frightening connotations for many people. They can hear our music, listen to us talk about it, and watch us have a good time. Breaking down this barrier is a good thing, especially when it comes to young people, and the Children's Concert is a perfect setting to engage these youngsters and get them excited about classical music. Musicians do a lot of concerts for young people, but we never tire of it because it's such a charge to watch them react and enjoy the experience. The third purpose is great for us because we get to play an **expanded repertoire** that will please almost everyone. I have yet to hear Gershwin or the Beatles on our Main Concerts but we can play that music on our run-outs, and it helps us connect with the mainstream audience. It's also fun for us to play alternative repertoire, showcase our versatility and musicianship, and, for many people, make the classical music tradition seem "less stuffy."

Tower Music now has more visibility and is expanding its presence at the Festival and other venues. This year during our 70th Anniversary, we will play more J.S. Bach than usual and we will honor the Stewart Family and the memory of Gordon Stewart by showcasing a trombone quartet on Sunday, July 22nd. Our fourth trombonist will be the third generation of Stewarts to perform Tower Music. We welcome Lynn Stewart Hewitt, who lives in Canada and is Gordon and Geri Stewart's daughter, and who "remembers playing with my brother outside the Sunset Theatre waiting for our father and his group to perform." This is really quite a special occasion for all of us. Enjoy the sound of Tower Music — it is exciting, thrilling and exhilarating!

— *Suzanne Mudge*

Tower Music Program 2007

Saturdays

Fanfare Imperiale Prima	Giralamo Fantini (fl.1638)
Canzon Ottava a 6	Biagio Marini (1597-1665)
Canzon Decima a 6	Biagio Marini
Gloria In Excelsis Deo from *The Magnificat* BWV 243a	Johann Sebastian Bach (1685-1750)
Courtly Dances from *Gloriana*	Benjamin Britten (1913-1976)

Sundays, July 15 and July 29

Suite from the 16th and 17th Centuries	A.Brumel, H. Issac, *et al*
Fuga Canonica from *The Musical Offering*	J.S. Bach
Three Chorales	J.S. Bach
Fugue in Eb	J.S. Bach

Sunday, July 22 — Gordon Stewart Tribute

Audivi	John Taverner (1490-1545)
Why Fumeth in Sight	Thomas Tallis (1505-1585)
Canzona	Samuel Scheidt (1587-1654)
Three Chorale Preludes *Alle Menschen müssen sterben* *Jesu meine Freude* *Christum wir sollen loben schon*	J.S. Bach
Fugue in C Minor	J.S. Bach
Three Chorales	J.S. Bach
Achieved Is This Glorious Work	Franz Josef Haydn (1732-1809)

Tuesdays

Canzon 13 (1607)	Giovanni Paolo Cima (c.1570-1630)
Canzon *La Lusignuola*	Tarquinio Merula (1595-1665)
Canzon *La Novella* (1606)	Andrea Cima (fl.1606-1627)
Fugue 14 from *The Well-Tempered Clavier*	J.S. Bach
Three Dances	Claude Gervaise (16th Century)

Wednesdays

Canzon 1 from *Weltspiegel*	Paul Peuerl (1570-1624)
Canzon 2 from *Weltspiegel*	Paul Peuerl
Canzona	Heinrich Schütz (1585-1672)
Canzona Prima a 5	Giovanni Gabrieli
Prelude and Fugue in G Minor	J.S. Bach
Chorus from *Auf, schmetternde Töne*	J.S. Bach

Fridays

Fanfare Imperiale Seconda	Giralamo Fantini
Renaissance Dances	Tylman Susato (d. circa 1564)
Ceremonial Suite	Samuel Scheidt (1587-1654)

Saturday Main Concerts

July 14, 21, and 28, 8:00pm • Sunset Theater, San Carlos & Ninth, Carmel
This concert will be broadcast on KUSP 88.9 FM on Sunday, July 22, 2007 at 11:00am

Festival Orchestra, Chorale, Chorus, Youth Chorus and Soloists
Bruno Weil, conductor

Johann Sebastian Bach
(1685-1750)

Cantata BWV 70, *Wachet! betet! betet! wachet!*
CHORUS: *Wachet! betet! betet! wachet!* (Watch! pray! pray! watch!)
RECITATIVE (bass): *Erschrecket, ihr verstockten Sünder!* (Be afraid, obdurate sinners!)
ARIA (alto): *Wenn kömmt der Tag, an dem wir ziehen*
(When will the day come, on which we shall depart)
RECITATIVE (tenor): *Auch bei dem himmlischen Verlangen* (Even in heavenly longing)
ARIA (soprano): *Laßt der Spötter Zungen schmähen*
(Let the tongues of the mockers scorn)
RECITATIVE (tenor): *Jedoch bei dem unartigen Geschlechte*
(However among the uncouth masses)
CHORALE: *Freu dich sehr, o meine Seele* (Rejoice greatly, o my soul)
ARIA (tenor): *Hebt euer Haupt empor* (Lift up your heads)
RECITATIVE (bass:) *Ach, soll nicht dieser große Tag* (Ah, shall not this great day)
INSTRUMENTAL CHORALE: *Es ist gewisslich an der Zeit* (Indeed the time is here)
ARIA (bass): *Seligster Erquickungstag* (Blessed day of revival)
CHORALE: *Nicht nach Welt, nach Himmel nicht* (Not for the world, nor for heaven)

Kendra Colton, *soprano;* Sally-Anne Russell, *mezzo-soprano*
Ben Butterfield, *tenor;* Sanford Sylvan, *baritone*

J.S. Bach

Concerto No. 4 for Harpsichord in A Major, BWV 1055
Allegro
Larghetto
Allegro ma non tanto

SOLOIST: Andrew Arthur

Arvo Pärt
(b. 1935)

Collage über B-A-C-H
Toccata
Sarabande
Ricercare

Max Reger
(1873-1916)

Choralvorspiel, *O Mensch, bewein dein Sünde groß,* BWV 622
(O man, bewail thy great sin)

The Main Concert Series is underwritten in part through the generosity of Violet Jabara Jacobs.
The Saturday Main Concerts are underwritten in part through the generosity of Mercedes Benz of Monterey – Stahl Motors, Fourtané Estate and Contemporary Jewelry and Watches, Dr. Ise Kalsi and Frank and Denise Quattrone.

INTERMISSION

J.S. Bach

Orchestral Suite No. 4 in D Major, BWV 1069
Ouverture
Bourrée I and II
Gavotte
Menuet I and II
Rejouissance

J.S. Bach

Cantata BWV 110, *Unser Mund sei voll Lachens*
CHORUS: *Unser Mund sei voll Lachens* (May our mouths be full of laughter)
ARIA (tenor): *Ihr Gedanken und ihr Sinnen* (You thoughts and musings)
RECITATIVE (bass): *Dir, Herr, ist niemand gleich* (There is no one like You, Lord)
ARIA (alto): *Ach Herr, was ist ein Menschenkind* (Ah, Lord, what is a human being)
ARIA/DUET (soprano and tenor): *Ehre sei Gott in der Höhe*
(Glory be to God in the highest)
ARIA (bass): *Wacht auf, ihr Adern und ihr Glieder* (Awaken, veins and limbs)
CHORALE: *Alleluja! Gelobt sei Gott* (Alleluia! Praise be to God)

Kendra Colton, *soprano;* Sally-Anne Russell, *mezzo-soprano*
Alan Bennett, *tenor;* Michael Dean, *bass-baritone*

Supertitles by David Gordon

Program Notes

The 70th anniversary of the Festival opens with J.S. Bach's 70th cantata. Coincidence?

By design or serendipity, this festival season resets a clockwork of cycles. A short study of these programs will find seasons of the church year and of mercies, music cycled and recycled, a program devoted to three major Baroque composers fatefully born in the same calendar year, plus ritual patterns so familiar that their origins have been all but forgotten.

These ripples in the temporal pond say as much about how we think as about the produce that results. German composers did not invent cantatas and Italians did not devise chorales. The trumpet/oboe call-and-response that opens BWV 70 — indeed, the entire cantata itself — was borrowed from Italian models, and Bach appropriated the form of his suites from the French.

Music as we know it is probably the most universally embraced of all ritual behaviors. Without repetition itself — citing just that one cyclic characteristic — it becomes incoherent and meaningless; with too much repetition it bores and quickly annoys. Much more than a language of the emotions, music also speaks to the intellect, the senses, the imagination, and to memory. It has been argued that because music engages the subjective and objective consciousness simultaneously, it both corroborates instinct and teaches critical thinking. Even where that can be said for the other arts, few of them arouse such intense reactions and deep emotions with equal immediacy.

The Festival's opening program has come to represent its own kind of ritual, a celebration of Bach and his influence, as well as an introduction to each summer's particular programming. Implicitly, it also celebrates Bach's contemporaries, a valuable perspective since Bach today looms so much larger over his era than he did in life.

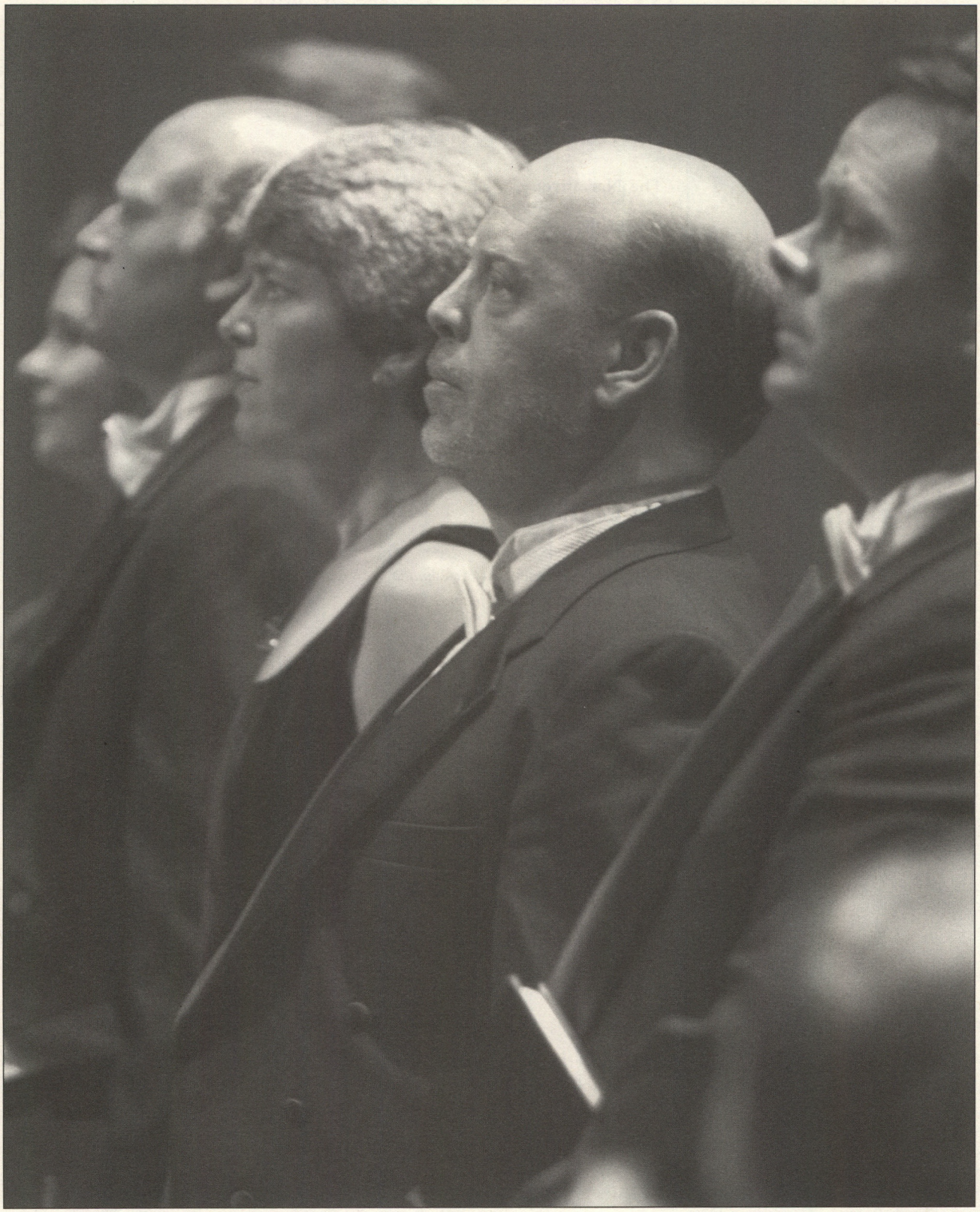
The cantata BWV 70 "stars" the bass soloist in two dramatic recitatives and a three-part aria with a bravura center section. Scholarship tells us that the cantata was first heard at Weimar in 1716, and that all the recitatives and the final chorale were apparently added to this Leipzig version in 1723. The work's festive Advent theme anticipates Christmas.

The harpsichord concerto, presented as "new" music in Leipzig, began life ten years (more or less) earlier at Cöthen as a concerto for violin and oboe d'amore; both are in A Major and carry the same BWV catalog number. (The earlier version is lost, and was retroactively reconstructed from the keyboard edition.) The opening chorus of the cantata BWV 110, first performed in 1725, recycles the first movement of the Orchestral Suite in D, BWV 1069. The cantata's lilting 6/8 duet for soprano and tenor is an interpolation of the *Et exsultavit* from the composer's *Magnificat,* BWV 243, of 1723. (Both works were intended for and premiered on Christmas Day.)

The name and music of Arvo Pärt only gained international attention after the collapse of the Soviet Union. But long before the Estonian composer had found the voice by which we know him now, he had been a disciple of Schoenbergian twelve-tone practice. This work is rooted in that technique and, despite its often-dense textures, represents a transitional step toward the simple "tintinnabulation" of Pärt reputation today. Dating from 1964, the "collage" is in three movements, the last a ricercar, an imitative "research" that presages the fugue. (B-A-C-H in German notation proves a potent musical monogram — B-flat-A-C-B-natural — which Bach himself used memorably, in original as well as transposed forms, in various fugues of the Well-Tempered Clavier, canonic variations on *Vom Himmel Hoch* and the last part of Art of Fugue. Pärt is but one of many composers who have used the monogram in their own homages to Bach.)

For organ, Bach wrote dozens of chorale preludes, improvisational pieces based on familiar chorale melodies, many of which are numbered among his most enduring miniatures in piano transcriptions and orchestrations by other hands. Max Reger is often regarded as the most important German organ composer after Bach. In 1900, he wrote in a letter, "Every piece of organ music which is not at bottom related to Bach is impossible." Not surprisingly, his own organ works take Bach as their point of departure (not least a fantasy and fugue on B-A-C-H). In this case, Reger arranged Bach's BWV 622 for strings.

— *Scott MacClelland*



Sunday Main Concerts

July 15, 22, and 29, 2:30pm • Sunset Theater, San Carlos & Ninth, Carmel

This concert will be broadcast on KUSP 88.9 FM on Sunday, July 29, 2007 at 11:00am

Festival Orchestra, Chorale, Chorus, Youth Chorus and Soloists
Bruno Weil, conductor

Johann Sebastian Bach
(1685-1750)

***Matthäuspassion,* BWV 244**
(The Passion According to St. Matthew)

The Narrative:

Evangelist	Alan Bennett
Jesus	Michael Dean
Peter	Sumner Thompson
Judas	Paul Speiser
Testis	Patricia Thompson and Ryan Turner
High Priest (Pontifex)	Douglas Williams
Priests	Jeffrey Fields and Scott Graff
Pilate	Tim Krol
Pilate's Wife	Clara Rottsolk
First Maid	Susan Consoli
Second Maid	Jolaine Kerley

The Commentary:

Kendra Colton, *soprano*
Sally-Anne Russell, *mezzo-soprano*
Benjamin Butterfield, *tenor*
Sanford Sylvan, *baritone*

Elizabeth Wallfisch, Patrick Jordan, *viola d'amore*
Robin Carlson Peery, *flute*
Roger Cole, *oboe and oboe da caccia*
Neil Tatman, *oboe*
Joanna Blendulf, *viola da gamba*
Allen Whear, *cello*
Jordan Frazier, *double bass*
Britt Hebert, *bassoon*
Richard Kolb, *archlute*
Andrew Arthur and Michael Sponseller, *organ*

There will be an intermission of 20 minutes between Parts I and II

Supertitles by David Gordon

This concert is dedicated to the memory of Sandor Salgo.

The Main Concert Series is underwritten in part through the generosity of Violet Jabara Jacobs.
The Sunday Main Concerts are underwritten in part through the generosity of Monterey Peninsula Airport — Fly Monterey, Kim and Judy Maxwell and Cyril and Jeanne Yansouni.

But for a lack of staging, Bach's *St. Matthew Passion* would be one of history's greatest operas. It recounts a tragedy worthy of a Greek archetype, gives personality to the principal characters with solos, uses an impersonal "evangelist" for narrative continuity, parades an assortment of anonymous arias to reflect with deep feeling on events, assigns a chorus to triple duty as commentator, crowd and the dismayed faithful, and contains a treasury of sublime music. Here Bach's instincts for the dramatic are inspired — as they are in his *St. John Passion* — but the sum of emotional expression is unprecedented. While the inevitable doom may be finally reconciled in the closing chorus, the saturating grief never lifts.

Given its repeated exposure and high visibility, the *St. Matthew* these days almost always gets faithful scholarship and Baroque-era performance practices. But on occasion the work's drama taps a well of feeling that sweeps all before it. In those instances, performances have left audiences too shattered to applaud at its conclusion. (A handful of longtime Carmel Bach Festival patrons, like Big Sur's Emile Norman, still talk about moments like that.)

A performance conceived as a dramatic arc seems to take less time than one "by the numbers." The key, as always with Bach, is how the words are "painted" in music. The circumspect solo arias must take their cues from the dramatic events that just precede them. The chorus must react with shock and indignation in the chorales, but also humility. The chorale *O sacred head*, one of many musical strands that weave through the work, is heard in five iterations with increasingly anxious harmonies, the last wandering utterly lost in the realization that all hope is gone (nos. 15, 17, 44, 54 and 62).

Among the countless symbolic and programmatic details will be found these: after Jesus tells his disciples that one of them will betray him, they react *Lord, is it I*, with the word lord (Herr) heard eleven times, but not from Judas (no. 9); Jesus' recitatives are always surrounded by a "halo" of strings, except when, at his mortal death on the cross, he pleads (in Aramaic) *My God, why hast thou forsaken me?* (no. 63).

Of all the individual treasures in Bach's *St. Matthew,* some pick the recitative *Am Abend* (no. 64) as the crown jewel. In the briefest of utterances, with no repetition of text or da capo music, the bass soloist is transfigured into Joseph of Arimathea, who observes and reflects on the calm of evening following the tumultuous events leading to the crucifixion. "O beauteous time," he sings and, receiving the body of the dead Jesus, "O wondrous gift! A precious, holy burden." Bach's music is never more loving or personal.

Dramatizations of the Passion of Christ during holy week trace their origins to the miracle and morality plays that date back to the 4th Century. By the 15th Century music had become a regular part of the passion telling. In the 16th Century, polyphonic settings made use of cantus firmus to impart melodic unity to the passion story, with important contributions by Obrecht, Lassus, Victoria and Byrd. In the 17th Century, the German Heinrich Schütz (born exactly 100 years before Bach) composed passion oratorios with instruments, while in 1704, Reinhard Keiser — whose florid arias would serve as models for Handel — produced his *Der blutige und sterbende Jesus*, replacing biblical texts with metrical paraphrases. For his passion oratorios, Bach drew on these examples, then added a measure of dramatic intensity that would have found its way into opera almost immediately had the works themselves received international exposure in their time.

The text of the passion was written by Christian Henrici, under the pen name of Picander. Like the many musical strands that weave a tapestry of their own, the texts also form strands, including the dry narrative, the Matthew gospel, Picander's poetic paraphrases, and other sources. The *St. Matthew Passion* was first performed at the Thomaskirche in Leipzig in 1727, or 1729, or both, according to some research, with repeats there in 1736 and in the late 1740s. "The 1736 autograph . . . is one of the most beautiful manuscripts that any composer has left us," Bach specialist Joshua Rifkin says. "The composer's concern for the most appropriate graphic presentation of the music even led him to write the manuscript in two different colors of ink, the customary blackish brown for most of the work, and a striking deep red for the chorale melody appearing in the opening movement and for all the Gospel words except for those sung by the chorus." Some time after the creation of the 1736 score, several of its folios were severely damaged. "Bach proceeded to repair them with extraordinary care," says Rifkin, "replacing the outer-half of each sheet on which he then wrote the missing music, a remarkable indication of the importance that he attached to the manuscript and its contents."

Not until 1829 would the *St. Matthew Passion* be heard again when Felix Mendelssohn — at the age of 20 — conducted portions of it in Berlin, fueling the Bach revival that this Festival continues to celebrate.

— *Scott MacClelland*

Monday Main Concerts

July 16, 23, and 30, 8:00pm • Sunset Theater, San Carlos & Ninth, Carmel

This concert will be broadcast on KUSP 88.9 FM on Monday, August 20, 2007 at 7:00pm

Members of the Festival Strings, Elizabeth Wallfisch, concertmaster

The Bach Family: Inspirations and Rivals

Johann Sebastian Bach *(1685-1750)*

Concerto for Violin and Strings in E Major, BWV 1042
Allegro • Adagio • Allegro Assai
SOLOIST: Elizabeth Wallfisch, *violin*

Georg Philipp Telemann *(1681-1767)*

Concerto for Horn in D Major, TWV 51
Vivace (Allegro) • Largo-Adagio • Allegro
SOLOIST: Christopher Cooper, *natural horn*

G.P. Telemann

Cantata, *Oder Trauermusik eines kunsterfahrenen Kanarienvogels*
(Funeral Music for a Sweet-singing Canary)
ARIA: *O Weh, mein Canarin ist tot*
RECITATIVE: *So geht's mit der Vogel Freude*
ARIA: *Ihr lieben Kanarienvögel*
RECITATIVE: *Was soll ich mehr deinem Lobe singen*
ARIA: *Friss, daß der Hals anschwelle*
RECITATIVE: *Allein, was will ich ferner klagen*
ARIA: *Mein Canarin, Gute Nacht*
RECITATIVE: *Nun dann, so nehmt die kleinen Glieder*

Sally-Anne Russell, *mezzo-soprano*

Antonio Vivaldi *(1678-1741)*

Concerto for Solo Violin and Strings in A Minor, Op. 3, No. 6
Allegro • Largo • Presto
SOLOIST: Elizabeth Wallfisch, *violin*

INTERMISSION

J.S. Bach

Concerto for Violin and Strings in A Minor, BWV 1041
Allegro • Andante • Allegro Assai
SOLOIST: Elizabeth Wallfisch, *violin*

Johann Christoph Bach *(1642-1703)*

Aria: *Ach, daß ich Wassers genug hätte*

Sally-Anne Russell, *mezzo-soprano*

A. Vivaldi

Concerto for Two Violins in A Minor, Op. 3, No. 8
Allegro • Larghetto e spiritoso • Allegro
SOLOISTS: Elizabeth Wallfisch and Cynthia Roberts, *violin*

A. Vivaldi

Concerto for Violin and Strings in E Major, Op. 3, No. 12
Allegro • Largo • Allegro
SOLOIST: Elizabeth Wallfisch, *violin*

Elizabeth Wallfisch, Gabrielle Wunsch, Carolyn Cole, Rachel Evans, Patricia Ahern, Cynthia Roberts, Edwin Huizinga, Evan Few, *violin*
Patrick Jordan, Marika Holmqvist, *viola;* Joanna Blendulf, Margaret Gay, *cello*
Jordan Frazier, *double bass;* Andrew Arthur, *harpsichord*

Supertitles by David Gordon

Program Notes

In the hands of Vivaldi and Telemann, the concerto puts the soloist on par with the composer, because the latter is totally at the mercy of the former. (It was precisely for this reason that Bach designated the written-out instrumental solos that accompanied his arias *obbligato* instead of allowing *ad libitum*.) Moreover, the focus of attention only strays from the soloist in those tuttis that define the "container" in which individual virtuosity has its way.

Virtuosity is the main event for Vivaldi, whose constructs are built of nothing other than commonplace scales and arpeggios, the very exercises every serious student of the violin must master, set to infectious dancing rhythms of course. Vivaldi had only one violin virtuoso in mind: himself. Music doesn't get more tailor-made than that. (It should be noted that he wrote more concertos for solo bassoon than for any other instrument after his own.) Telemann, on the other hand, was always looking for novelty and innovation, right up to the end of his long and prolific life. (Some sources credit him with the first solo concertos for horn, clarinet and viola, and he delighted in featuring peculiar combinations, such as cello and recorder, or groups of rowdy hunting horns, in his French-style suites.)

By comparison, J.S. Bach is often seen as retrograde, an old-fashioned contrapuntist isolated from an outside world exploding with new orchestral tricks that ultimately distilled into the classical style. (The celebrated Mannheim "rocket" orchestral effect was not misnamed.) But the substance, richness and economy of Bach's music that remain after the novelties wore out their welcome makes clear why he, not the others, is the Festival's namesake. Still, the execution at hand will depend wholly on tonight's performers, and with it an added burden of responsibility. If there is deep expressive content among these movements, it will be revealed with thanks, or not, to the executant more than the composer. The well-known, back-to-back A Minor concertos by Vivaldi and Bach present a particular opportunity for contrast and comparison of their character, particularly in the slow movements.

Telemann's concerto for natural horn necessarily requires the soloist to stop (close) the bell by hand to access notes outside of its unstopped overtone series. Before the invention of the valve, in the early 19th Century, the limitations of horns — like the modern bugle — left their lower registers with a short vocabulary of notes useful for little else than hunting calls and related signals. With the hand stuffed tightly into the bell, the instrument is "tricked" into another series of overtones, making relatively complete scales available in its lower register. The downside is that stopped notes sound pinched and metallic compared to unstopped notes.

These days, virtuoso Baroque orchestras often strike strong contrasts of dynamics between phrases, creating echoes and other effects, even while notation from that era doesn't usually provide for them. Such contrasts — like crescendos and decrescendos — are, therefore, controversial. Listen for them in tonight's program.

One finds humor in Bach's music rarely. (His *Kaffee-Kantate,* composed to amuse the habitués of his collegium at Zimmermannschen Garten in Leipzig, and *Bauern-Kantate* from ten years earlier, are probably the best-known examples, and, at best, their humor is provincial.) Telemann, on the other hand, practiced his craft in Germany's most cosmopolitan city, Hamburg, and his music often reflects French sophistication. A good thing, since the French *clavecinists* — harpsichord specialists — wrote the book on musical wit, providing composers of other nationalities with the perfect inflections for such tragedies as Telemann's Canary Cantata. Still, any audience guffaws are more likely to be sparked by how the words are delivered.

Johann Christoph Bach (among several others with the same name) was an older, distant cousin of J.S. and the most highly regarded composer among Bach family musicians of his generation. After his death, his music continued to be played by Johann Sebastian and Carl Philipp Emanuel. Elizabeth Wallfisch describes this aria as "heartbreakingly beautiful."

— *Scott MacClelland*

The Main Concert Series is underwritten in part through the generosity of Violet Jabara Jacobs.
The Monday Main Concerts are underwritten in part through the generosity of Hesselbein Jewelers and William and Denise Watkins.

Tuesday Main Concerts

July 17, 24, and 31, 8:00pm • Sunset Theater, San Carlos & Ninth, Carmel
This concert will be broadcast on KUSP 88.9 FM on Tuesday, August 21, 2007 at 7:00pm

Festival Orchestra, Chorale and Soloists
Bruno Weil, conductor; David Gordon, narrator

***Gott ist mein König* — the Aha! Concert**
Encountering the music, thoughts and life of Johann Sebastian Bach

Johann Sebastian Bach
(1685-1750)

Cantata BWV 71, *Gott ist mein König* (God is my King)
CHORUS: *Gott ist mein König*
Festival Chorale and Orchestra

SOLOISTS: Laura Heimes, *soprano;* Jay White, *countertenor;* Ryan Turner, *tenor;* Sumner Thompson, *baritone*

Cantata BWV 105, *Herr, gehe nicht ins Gericht* (Lord do not pass judgment)
ARIA: *Wie zittern und wanken der Sünder Gedanken*
(How the thoughts of the sinner tremble)
Kendra Colton, *soprano*

***Well-Tempered Clavier,* Book I**
Prelude and Fugue in C Sharp Minor, BWV 849
Andrew Arthur, *harpsichord*

Cantata BWV 82, *Ich habe genung* (I have enough)
ARIA: *Schlummert ein, ihr matten Augen* (Fall asleep, you weary eyes)
Sanford Sylvan, *baritone*

Suite II in D Minor for Solo Cello, BWV 1008
Prelude
Allen Whear, *cello*

Cantata BWV 8, *Liebster Gott, wenn werd ich sterben?*
(Dearest God, when will I die?)
ARIA: *Was willst du dich, mein Geist, entsetzen* (Why should you recoil, my spirit)
Alan Bennett, *tenor*

Cantata BWV 215, *Preise dein Glücke, gesegnetes Sachsen*
(Praise your good fortune, blessed Saxons)
CHORUS: *Preise dein Glücke*
Festival Chorale and Orchestra

Mass in B Minor, BWV 232
CHORUS: *Osanna in excelsis* (Hosanna in the highest)
Festival Chorale and Orchestra

INTERMISSION

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J.S. Bach

Cantata BWV 42, *Am Abend aber desselbigen Sabbats*
(On the evening, however of the same Sabbath)
Sinfonia
Festival Orchestra

Cantata BWV 188, *Ich habe meine Zuversicht* (I have placed my confidence)
ARIA: *Ich habe meine Zuversicht*
Benjamin Butterfield, *tenor*

Brandenburg Concerto No. 4 in G, BWV 1049
Final Movement: Presto
Festival Orchestra

Magnificat in D Major, BWV 243
ARIA: *Esurientes implevit bonis* (He has filled the hungry with good things)
Sally-Anne Russell, *mezzo-soprano*

Christmas Oratorio, BWV 248
ARIA: *Großer Herr* (Great Lord, o powerful King)
Michael Dean, *bass-baritone*

Mass in B Minor, BWV 232
CHORUS: *Gratias agimus tibi* (We give thanks to thee)
Festival Chorale and Orchestra

Kendra Colton, *soprano;* Sally-Anne Russell, *mezzo-soprano*
Benjamin Butterfield and Alan Bennett, *tenor*
Michael Dean, *bass-baritone;* Sanford Sylvan, *baritone*
Andrew Arthur, *organ and harpsichord;* Allen Whear, *cello*

Supertitles by David Gordon

Program Notes

At the Festival's first public announcement, held in late February at the Carmel Art Association galleries, a larger than expected crowd quieted down to hear managing director Jesse Read's preview of coming events for this 70th Festival season. Earlier, Festival violinist Edwin Huizinga, on hand to enhance the festive spirit, played the chaconne from Bach's *Partita in D Minor.* While it may not have been the ideal setting, a small number of dedicated Bach lovers close by noticed that Huizinga was playing what some consider to be the greatest single piece of instrumental music ever written. They pulled their ears in close to savor its grandeur against the competing conversations swirling around them.

The mystique of Bach's chaconne — a set of variations on an obstinately repeating bass line — is that it should rise to such greatness in its expressive content almost in spite of its commonplace form. But, as tonight's program will try to illustrate, it is Bach's expressive content as contained within common forms that continues to beguile three hundred years, more or less, after the fact.

The focus necessarily starts with form, since Bach's use of forms allows the intellect to capture the moment in rational memory. That in turn provides for the expressive, which, under the right circumstances, can haunt those memories with otherwise indescribable emotional intensity.

Separating Bach's technique from his expression, or from his faith in God, makes for idle conversation but little more. The "mystery" of Bach can only be demystified by embracing the integrity of his art. To focus on one part to the exclusion of the others inevitably turns the forest back into trees. (Or vice versa: best is both.) Of course, Bach's textures can seriously tax one's powers of concentration. And why not? Why shouldn't the listener expect to feel as exhilarated and drained by the musical experience as the musicians who perform it? Bach was, after all, never a man to waste resources. In his contrapuntal music he seems to be saying 'why engage a musician without giving him or her something significant to contribute'?

This resourcefulness extends not only to Bach's complex textures, but can be seen in his very modern instinct to recycle. (For example, at this festival one can hear two different versions of the adored aria *Schlummert ein.*) And herein lies a clue to Bach's confidence, the very quality that informs his early flamboyant organ works no less than the latter-day manipulations of such ideas as Frederick the Great's "royal" theme for The Musical Offering or the subject of the nearly complete final masterpiece, Art of Fugue.

A cherry-picked program like this makes it tempting to experience Bach out of time. Nevertheless, the span of tonight's sampler crosses these historic markers:

1706 Benjamin Franklin born; Johann Pachelbel dies, age 52

1707 Dieterich Buxtehude dies, age 69 or 70; J.S. Bach marries his cousin Maria Barbara Bach

1712 England taxes soap as a frivolous luxury of the aristocracy; Thomas Newcomen demonstrates the first practical industrial steam engine

1713 The Peace of Utrecht signed, France cedes Maritime provinces to Britain along with the French colony of Acadia, now Nova Scotia; Junipero Serra born in Mallorca; Arcangelo Corelli dies, age 59

1714 Carl Philipp Emanuel Bach born; Christoph Willibald Gluck born

1714 Dom Perignon invents champagne

1717 First New Orleans levee, 3 feet tall, built on the Mississippi River

1720 Period of great castrato singing begins

1727 Peter II Aleksei becomes czar of Russia after Peter the Great's death

1727 England's King George I dies, succeeded by his son, George II

1728 *The Beggar's Opera* by John Gay with music arranged by John Christopher Pepusch premieres to great success at Lincoln's Inn Fields, London

1729 J.S. Bach's *Matthew Passion* premieres in Leipzig

1731 Bartolomeo Cristofori, inventor of the fortepiano (c. 1700) dies, age 75

1732 George Washington born; Joseph Haydn born

1736 J.S. Bach begins weekly concerts at Zimmermann's coffeehouse in Leipzig (Friday evenings, 8 to 10)

1737 Violin maker Antonio Stradivari dies in Cremona, age 93 (Made c. 1,200 violins)

1740 Maria Theresa becomes ruler of Austria, Hungary and Bohemia following death of her father, Holy Roman Emperor Charles VI

1741 Antonio Vivaldi dies, age 63

1740s Frederick the Great builds Sans-Souci palace at Potsdam

1741 George Frideric Handel finishes *Messiah* in 23 days non-stop

1748 Ruins of Pompeii discovered

1750 J.S. Bach dies, age 65

— *Scott MacClelland*

Wednesday Main Concerts

July 18, 25, and Aug. 1, 8:30pm • Carmel Mission Basilica, Rio Road, Carmel

This concert will be broadcast on KUSP 88.9 FM on Wednesday, August 22, 2007 at 7:00pm

Festival Chorale
Andrew Megill, conductor

From Darkness into Light

Francis Poulenc *(1899-1963)*

Quatre motets pour un Temps de Penitence
(Four motets for a Time of Penitence)
I. *Timor et tremor*
II. *Vinea mea electa*
III. *Tenebrae factae sunt*
IV. *Tristis est anima mea* (SOLOIST: Jolaine Kerley, *soprano*)

Carlo Gesualdo *(c.1561-1613)*

Tenebrae Responsories for Sabbato Sancto
Sicut ovis
Jerusalem, surge
Plange quasi virgo
Recessit pastor
O vos omnes
Ecce quomodo moritur
Astiterunt reges
Aestimatus sum
Sepulto Domino

READER: David Wittrock

Richard Rodney Bennett *(b. 1936)*

The Season of His Mercies (from *Sermons and Devotions*)

SOLOIST: Pablo Corá, *tenor*

Randall Thompson *(1899-1984)*

Alleluia

The audience is respectfully asked to refrain from applause.

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Program Notes

Chorale Director Andrew Megill was powerfully struck by his initial visit to the Carmel Mission. "It's a place of such extraordinary ambience and character that I wanted to find music that would use its inherent drama," he says of his debut program here. "I was especially interested in the play of light and shadow in the space." Tonight's concert reflects the impact of that vivid first impression.

Gesualdo's *Tenebrae* exemplify perhaps more than anything else the closing years of the Italian musical renaissance. Motets and madrigals had become so rootbound in their counterpoint that they verged on self-strangulation. (Thanks to the lead of Monteverdi and his fellow modernists, a sharp breakdown into plain melodies with simple chordal accompaniment ensued.) For Gesualdo, a prince of Venosa and, notoriously, murderer of his wife and her lover, the motet remained a potent form, allowing the cultivated mind (his) to savor the expressive nuances — tortured if need be — of its five- and six-part contrapuntal textures.

We find ourselves drawing a quite different conclusion, however, owing to the rise of the new harmonic practice that began the Baroque era and has long since conditioned listeners like us worldwide. We hear harmonies that often seem bizarre and progressions that lead mysteriously into cul-de-sacs. But, to Gesualdo, harmony was incidental. As the 20th Century Hungarian composer, Zoltan Kodaly, insightfully advised, "We concentrate our attention upon notes sounded below one another and are immediately searching for triads if groups of notes are sounded simultaneously. But music, melodious in its essence, is not to be listened to in this way. If we succeed in surveying a larger area with our glance, that is to say, if we hear horizontally, the grating dissonance comes to an end at once."

Poulenc, who had manifested no particular interest in setting sacred text until a close colleague met violent death in 1936, went on to produce a major body of heartfelt, and widely cherished, religious works (including, by extension, his opera *Dialogues des Carmélites*). "While attending the first performance of Milhaud's marvelous *Cantates de la paix* and *Deux cités* I suddenly came up with the exact image for my Motets," he wrote. In his own description they are, "as realistic and as tragic as a Mantegna painting." Here is angular and austere writing soothed only occasionally by chordal, hymnlike textures. The first, *Timor et tremor*, takes fragments from Psalms 54, 56 and 30, the second comes from the Lamentations of Jeremiah, the dramatic third from the Gospels, and the last from Jesus' words to his apostles in Gethsemane.

Notwithstanding his enormous success as a composer of classical works, film scores and operas, Sir Richard Bennett has lately made clear that he'd rather spend his talents writing popular songs and singing them in intimate nightclubs, which, in fact, is what he does. *Sermons and Devotions,* completed in 1983, was commissioned by the King's Singers for their 25th anniversary and sets words by John Donne in homophonic and antiphonal textures. The text, taken from Donne's sermon on Christmas Day, 1624, at St. Paul's Cathedral in London, reminds the faithful to count their blessings:

> *God made Sun and Moon to distinguish seasons, and day, and night, and we cannot have the fruits of the earth but in their seasons; But God hath made no decree to distinguish the seasons of his mercies;*
>
> *In Paradise the fruits were ripe the first minute, and in heaven it is always Autumne, his mercies are ever in their maturity.*
>
> *If some King of the earth have so large an extent of dominion, in North, and South, as that he hath Winter and Summer together in his Dominions, so large an extent East and West as that he hath day and night together in his Dominions, much more hath God mercy and judgement together.*
>
> *He brought light out of darknesse, not out of a lesser light; he can bring thy summer out of winter, though thou have no spring; Though in the ways of fortune or understanding or conscience, thou have been benighted till now, wintered and frozen, clouded and eclypsed, damped and numbed, smothered and stupefied till now, now, God comes to thee. Not as in the dawning of the day, not as in the bud of the spring, but as the sun at noon to illustrate all shadowes, as the sheaves in harvest, to fill all penuries, all occasions invite his mercies, and all times are his seasons.*

Thompson's *Alleluia,* written in 1940, was commissioned by Serge Koussevitzky for the opening of the Berkshire Music Center at Tanglewood. It is probably the best known among his nearly twenty choral settings. When the performance pendulum swings back toward the classico-romantic sounds of the Eastman and Curtis schools, Thompson's important body of American music, like *E*very Good *B*oy, *D*eserves *F*avor.

— *Scott MacClelland*

Thursday Main Concerts

July 19, 26, and Aug. 2, 8:00pm • Sunset Theater, San Carlos & Ninth, Carmel

This concert will be broadcast on KUSP 88.9 FM on Sunday, August 5, 2007 at 11:00am

Festival Chorale and Members of the Festival Orchestra
Andrew Megill, conductor

Johann Sebastian Bach
(1685-1750)

Cantata BWV 131, *Aus der Tiefen rufe ich, Herr, zu dir*
CHORUS: *Aus der Tiefen rufe ich, Herr, zu dir* (Out of the depths I call, Lord, to You)
ARIOSO (bass); CHORALE (soprano): *So du willst, Herr; Erbarm dich mein in solcher Last*
(If thus you choose, Lord; Have pity on my heart's distress)
CHORUS: *Ich harre des Herrn, meine Seele* (I await the Lord, my soul waits)
ARIA (tenor); CHORALE (alto): *Meine Seele wartet auf den Herrn; Und weil ich denn in meinem Sinn*
(My soul waits for the Lord; to bring sense to my life)
CHORUS: *Israel hoffe auf den Herrn* (Israel hopes in the Lord)
SOLOISTS: Ryan Turner, *tenor;* Sumner Thompson, *baritone*

Domenico Scarlatti
(1685-1757)

Stabat Mater a 10 voci
Stabat mater dolorosa • *Cujus animam gementem* • *Quis non posset contristari*
Eia mater fons amoris • *Sancta mater, istud agas* • *Fac me vere tecum flere*
Juxta crucem tecum stare • *Inflammatus et accensus* • *Fac ut animae donetur* • *Amen*
SOLOISTS: Laura Heimes, Susan Consoli, Jolaine Kerley and Clara Rottsolk, *soprano*
Patricia Thompson, *alto;* Jay White, *countertenor;* Pablo Corá and Ryan Turner, *tenor*
Tim Krol and Douglas Williams, *bass-baritone*

INTERMISSION

J.S. Bach

Cantata BWV 4, *Christ lag in Todesbanden*
Sinfonia
CHORALE: *Christ lag in Todesbanden* (Christ lay in death's bonds)
DUET (soprano and alto): *Den Tod niemand zwingen kunnt*
(No one could defeat death)
CHORALE (tenor): *Jesus Christus, Gottes Sohn* (Jesus Christ, God's son)
CHORALE: *Es war ein wunderlicher Krieg* (It was a strange battle)
ARIA (bass): *Hier ist das rechte Osterlamm* (Here is the true Easter-lamb)
DUET (soprano and tenor): *So feiern wir das hohe Fest*
(So we celebrate the high festival)
CHORALE: *Wir essen und leben wohl* (We eat and live well)
SOLOISTS: Susan Consoli, soprano; Ryan Turner, *tenor*

George Frideric Handel
(1685-1759)

Dixit Dominus
Dixit Dominus • *Virgam virtutis tuae* • *Tecum principium*
Juravit Dominus • *Tu es sacerdos* • *Dominus a dextris tuis*
Judicabit • *Conquassabit* • *De torrente in via* • *Gloria patri*
SOLOISTS: Susan Consoli, Laura Heimes, Jolaine Kerley, *soprano*
Jay White, *countertenor;* Pablo Corá, *tenor;* Jeffrey Fields, *baritone*

Emlyn Ngai, Laura Kobayashi, Catherine Emes, Elizabeth Girko, Naomi Guy, Gesa Kordes, Joseph Tan, Cristina Zacharias, *violin;* Karina Schmitz, Meg Eldridge, Nancy Lochner, *viola;* Allen Whear, Timothy Roberts, *cello;* Derek Weller, *double bass;* Roger Cole, *oboe;* Wolfgang Basch, *trumpet;* Bruce Chrisp, Suzanne Mudge, Wayne Solomon, *trombone;* Scott Dettra, Dongsok Shin, *organ and harpsichord*

Supertitles by David Gordon

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The Thursday Main Concerts are underwritten in part through the generosity of Goldman Sachs and Dr. and Mrs. Warren Schlinger.

Program Notes

Since this is an anniversary year for the Festival, I started thinking about anniversaries in general. This led me to a series of works written (or performed) exactly 300 years ago.

1707 was the year of Handel's first great choral work, *Dixit Dominus*, and the year Bach performed the cantatas BWV 4, *Christ lag*, and 131, *Aus der Tiefen*, (although some scholars think they were written the year before.) Both composers were born in the same year, so they were 22 years old, and it could be said that their extraordinary talents first came into full flower in these works, which sharply illuminate the difference in character between the two: flamboyant, cosmopolitan, virtuosic, theatrical and extrovert for Handel; introspective, incandescently intense and deeply penetrating of theological truths and rhetorical gestures of the texts in Bach's case. There are interesting similarities, too. Both composers use the five-part string texture (with divided violas) that was typical of the German masters in the generation before them. (Buxtehude used this texture a lot.)

I added to them the first masterpiece of another youthful genius born in the same year, Domenico Scarlatti, whose *Stabat Mater* is a fantastic work for virtuoso chamber choir. Some scholars think it might have been written in 1707, and that Scarlatti might have shared the score with Handel (who probably showed Scarlatti his *Dixit*) while the two were both in Venice. The *Stabat* was probably written for the Sistine Chapel choir to sing, and to imagine hearing this spectacular work while looking at Michelangelo's *Last Judgment* (and ceiling) is pretty awesome to contemplate.

— *Andrew Megill*

Like the Wednesday main concert, this program also moves from the darkness of the Bach and Scarlatti into the radiant light of the Handel. While the two youthful Bach cantatas display masterful technique some of the familiar fingerprints that make the composer's mature style so instantly recognizable are yet to fully emerge. Others, however, pop out. In BWV 4, for example, notice how often the chorale tune, its phrases slowed down and disconnected against an otherwise busy texture, follows the same design as the treble chorale in the opening chorus of the much-later *St. Matthew Passion*. The same practice is clear in the soprano and alto chorales during the respective bass and tenor arias of BWV 131, each with its own distinctive character.

The *Stabat mater dolorosa,* a poem of uncertain but probably Franciscan origin that dates from the 13th Century, uses the rhyme scheme aab aab, making it eminently attractive to musical settings. It came into use as a sequence, a non-liturgical text used in sacred musical settings (not to be confused with Baroque and Classical sequencing). It has been set in music by dozens of composers — starting around 1360 where it appeared in the Dublin Troper — including Josquin des Prez, Palestrina, Lassus, the two Scarlattis, Vivaldi and Pergolesi. In later eras, the image of the grieving mother standing below her crucified son has produced valuable settings by Rossini, Liszt, Verdi, Dvořák, Szymanowski, Kodaly, Poulenc and Penderecki.

Scarlatti is known, quite disproportionately, for his binary keyboard sonatas, infectious character studies that, along with technical innovations, indulge the fresh harmonic textures that would coalesce into the classical style. But in fact, during the Naples native's long years in Spain (by way of Portugal), he composed in every form of his day, not least opera, oratorio and concerto grosso. Unlike his avant-garde keyboard sonatas, this work, from Scarlatti's earlier career in Rome, refers back to the contrapuntal style that straddles the transition from Renaissance to Baroque, apparently accounting for the taste of the Cappella Giulia at St. Peter's where he was employed. (Scarlatti's father, Alessandro, composed several settings of *Stabat Mater,* favoring the modern baroque style.)

Faster sections tend to be more obviously Baroque, while the slower ones make use of Renaissance techniques, with many of the more anguished texts fusing the older polyphonic style with expressive Baroque melodic leaps and chromatic harmonies. The extended final Amen is almost entirely in Baroque homophonic style, complete with the often-used Picardy third that lifts the prevailing minor tonality into major on the final chord.

— *Scott MacClelland*

Friday Main Concerts

July 20, 27, and Aug. 3, 8:00pm • Sunset Theater, San Carlos & Ninth, Carmel

This concert will be broadcast on KUSP 88.9 FM on Sunday, July 13, 2008 at 11:00am

Festival Orchestra
Bruno Weil, conductor

Johann Christoph Friedrich Bach
(1732-1795)

Symphony in B-flat Major, HW I:20 (1794)
Largo-Allegro
Andante con moto
Minuetto
Rondo

Franz Joseph Haydn
(1732-1809)

Symphony No. 102 in B-flat Major, Hob. I:102
Largo-Vivace
Adagio
Menuetto. Allegro
Finale. Presto

INTERMISSION

Ludwig van Beethoven
(1770-1827)

Symphony No. 8 in F Major, Op. 93
Allegro vivace e con brio
Allegretto scherzando
Tempo di minuetto
Allegro vivace

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The Friday Main Concerts are underwritten in part through the generosity of Hayashi and Wayland Accounting & Consulting, LLP, William Urbach and Janet Effland and Shirley and Lee Rosen.

Program Notes

Poor Johann Christoph Friedrich Bach gets far less notice than at least three of his brothers. Cursed with a famous name, he seems to be consigned to the generation after the generation that carried the Bach standard through the second half of the 18th Century with distinction and influence. In fact, J.C.F. was born in the same year as Haydn and three years *before* his brother Johann Christian (the London Bach who became a teacher of the child Mozart). His law studies were interrupted by his father's death in 1750 and he spent the rest of his life making music in and around the court of Schaumburg-Lippe at Bückeburg.

Like his brothers, J.C.F. got a first-class music education. His catalog includes twenty symphonies — some now lost — listing tonight's as the last. The symphonies are three- and four-movement works in the classical style and reflect the best features of their age (especially the expressive daring of J.C.F.'s brilliant older brother Carl Philipp Emanuel) including clear technical command and no small individual charm.

Haydn was in London when he heard of Mozart's untimely death, a heart wound the older composer carried for the rest of his life. The slow movement of his 98th symphony is believed to represent his grief, though it must be said that Haydn's music never displays the composer's private feelings on its sleeves.

That's what makes the slow movement of the 102nd symphony so startlingly rare and personal. Like almost nothing else he wrote, its essential melody — gracefully ornamented and choreographed over arpeggiated triads — thinly disguises sadness, or at least a deep circumspection. (The original version, from the *Piano Trio in F-sharp Minor, Hob XV:26,* makes the utterance even more personal.)

The informed ear will recognize this work as next of kin to the famous 104th "London" symphony, including the mysterious largo introduction and robust vivace of the first movement, and its even wilder development section. (The late Haydn symphonies gained unprecedented popularity in their day more for their startling twists and surprising turns than for their equally remarkable coherency and integrity.) The presto finale coyly drops some unexpected syncopations that only pop up again in Beethoven.

Haydn's 96th symphony picked up the nickname "Miracle" when a chandelier fell into the audience at its premiere — fortunately during intermission after the seats had been vacated. However, those with better memories claimed the event took place during the premiere of the 102nd, some four years later.

Notwithstanding its place between two of Beethoven's grandest symphonies, the 8th is no shrinking violet. In the spirit of Haydn to a greater degree than any of the other nine, it is plainly the composer's wittiest work for orchestra and, by itself, would guarantee him a place in history. The humor can be found right away in the exaggerated dynamic accents of the first movement, plus their comedic octave leaps. The bassoon tootles those octaves to announce the modulation that introduces the tuneful second subject. But as the development begins to grow the jocularity is replaced by an unexpected wave of rising energy that actually inundates the beginning of the recapitulation. There's nothing else like it in music, though the piece sticks faithfully to classic sonata form. As the first movement roars in like a lion, it trips out like a lamb, another surprise from the deaf composer's playbook.

And it doesn't stop there. The second movement makes a laughable caricature of the metronome associated with Johann Mälzel, tick-tocking along like clockwork except for those brief moments when the clutch slips. (Mälzel fabricated several ear trumpets for Beethoven as his hearing deteriorated.) The minuet is Haydn with a cheekier twist, and the finale is a steeplechase in a funhouse, with a final wink at those original leaping octaves. And the slow movement... What slow movement?

Despite the exuberance of the 8th symphony, composed over three months in 1812, Beethoven subsequently sank into a depression that led to an extended period of little production and, instead, various personal crises that consumed the better part of five years. In 1817, his creative energies more or less restored, he began that series of inimitable "late period" works that, as history has proven, proclaim his immortality at the highest order of magnitude.

— *Scott MacClelland*

Monday Intermezzo Organ Recital

July 16, 11:00am • Carmel Mission Basilica, Rio Road, Carmel

This concert will be broadcast on KUSP 88.9 FM on Wednesday, July 25, 2007 at 7:00pm

Andrew Arthur, organ

The Road to Lübeck

Johann Sebastian Bach *(1685-1750)*	**Prelude and Fugue in C Major, BWV 531**
Dieterich Buxtehude *(1637-1707)*	**Chaconne in C Minor, BuxWV 159**
D. Buxtehude	**Fugue in C Major, BuxWV 174**
J.S. Bach	**Prelude and Fugue in G Minor, BWV 535**
D. Buxtehude	***Vater unser im Himmelreich,* BuxWV 219**
J.S. Bach	***Vater unser im Himmelreich,* BWV 737**
D. Buxtehude	***Magnificat Primi Toni,* BuxWV 203**
D. Buxtehude	***Magnificat Noni Toni,* BuxWV 205** (2 verses on *Tonus Peregrinus*)
J.S. Bach	***Meine Seele erhebt den Herrn (Fuge über das Magnificat),* BWV 733**
D. Buxtehude	**Fugue in G Major, BuxWV 175**
D. Buxtehude	**Praeludium in C Major, BuxWV 137**

The Monday Intermezzo Organ Recitals are underwritten in part through the generosity of Carmel Fire Protection Associates, Roberta B. Bialek and Barbara Bucquet.

Monday Intermezzo Organ Recital

July 23, 11:00am • Carmel Mission Basilica, Rio Road, Carmel

Andrew Arthur, organ

The Road to Lübeck

Johann Sebastian Bach *(1685-1750)*	**Prelude and Fugue in E Minor, BWV 533**
Dieterich Buxtehude *(1637-1707)*	**Canzona in E Minor, BuxWV 169**
D. Buxtehude	**Chaconne in E Minor, BuxWV 160**
D. Buxtehude	***Gelobet seist du, Jesu Christ,* BuxWV 189**
J.S. Bach	***Gelobet seist du, Jesu Christ,* BWV 722**
D. Buxtehude	***Durch Adams Fall ist ganz verderbt,* BuxWV 183**
J.S. Bach	***Durch Adams Fall ist ganz verderbt,* BWV 705**
D. Buxtehude	**Toccata in F Major, BuxWV 156**
J.S. Bach	**Prelude and Fugue in C Minor, BWV 549**
D. Buxtehude	**Canzonetta in G Major, BuxWV 172**
J.S. Bach	**Fantasia in C Major, BWV 570**
D. Buxtehude	**Praeludium in G Minor, BuxWV 148**

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Monday Intermezzo Organ Recital

July 30, 11:00am • Carmel Mission Basilica, Rio Road, Carmel

Andrew Arthur, organ

The Road to Lübeck

Dieterich Buxtehude *(1637-1707)*	**Praeludium in D Major, BuxWV 139**
Johann Sebastian Bach *(1685-1750)*	**Fantasia con imitatione in B Minor, BWV 563**
J.S. Bach	***Erbarm dich mein, o Herre Gott,* BWV 721**
D. Buxtehude	**Praeludium in F-sharp Minor, BuxWV 146**
J.S. Bach	***Herzlich tut mich verlangen,* BWV 727**
J.S. Bach	***Ein feste Burg ist unser Gott,* BWV 720** *(à 3 claviers et pédale)*
D. Buxtehude	**Praeambulum in A Minor, BuxWV 158**
J.S. Bach	**Praeludium in A Minor, BWV 569**
D. Buxtehude	**Passacaglia in D Minor, BuxWV 161**
D. Buxtehude	**Praeludium in G Minor, BuxWV 149**

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Program Notes

Dieterich Buxtehude *(c.1637-1707)*
'the ideal universal musician' – Christoph Wolff

Dieterich Buxtehude, the tercentenary of whose death we are now celebrating, is regarded as one of the 17th Century's greatest organists and most influential musicians. In October 1705, the young Johann Sebastian Bach famously walked some 200 miles from Arnstadt to Lübeck to hear Buxtehude play and "to comprehend one thing and another about his art." Bach clearly encountered something extraordinary, as, having obtained only four weeks leave from the church council in Arnstadt, he remained in Lübeck for four months!

Buxtehude's organ works are categorized as follows: the *praeludia* (which include a number of works titled *toccata* and *praeambulum*) represent the core of this repertory. The American scholar, Kerala Snyder, vividly describes their nature thus: 'The essence of Buxtehude's *praeludia* lies in the juxtaposition of sections in a free, improvisatory, and idiomatic keyboard style with sections in a structured, fugal style. As is the case with his vocal concertos, no two *praeludia* are alike. They may contain one, two or three fugues, using a wide variety of styles and contrapuntal devices — or lack of them. The free sections, which invariably open them and which normally appear later in the piece, are composed of a dazzling array of textures and styles, from lengthy pedal points to fleeting sixteenth- and even thirty-second-note scales and arpeggios; from pure chordal homophony through various stages of its decoration to imitative counterpoint and fugato subsections; from tonal stability to daring harmonic excursions.' By contrast, the *canzonas, canzonettas* and *fugues* of Buxtehude are all fairly simple, small-scale imitative works, often constructed of two or three distinct sections, and for the most part written in four parts. They were almost certainly intended for teaching purposes, though it has been argued that such instruction was likely to have been directed at the art of performance, rather than composition, as Buxtehude displayed his contrapuntal skills to a much greater level within the *praeludia* and instrumental sonatas. The *ostinato* works (specifically in this case, sets of variations upon a repeated bass-line) consist of the two *ciacconas* in C minor and E minor (BuxWV 159 & 160) and the *Passacaglia* in D minor, BuxWV 161. Further superb examples of this musical form are found within three of the *praeludia* (BuxWV 137, 148 & 149).

Buxtehude's *chorale preludes* are all relatively short settings of a single verse of the chorale. Usually presented in four parts, the chorale melody appears in ornamented form, typically in the soprano; the lower three accompanying voices (played in the left-hand and pedals) are contrapuntal, though not necessarily imitative. Where points of imitation do occur, they are often based upon segments of the chorale melody.

Aside from these pieces, Buxtehude produced two further distinct types of chorale-based composition, namely the *variations* and the *fantasias*. The so-called *chorale variations* are few in number, and on the whole highly unsatisfactory as variation 'sets.' In fact they are more likely to have been intended as collections of individual pieces (albeit based upon the same chorale melody) for *alternatim* use within the Lutheran liturgy. The *chorale fantasias* are virtuosic, sectional compositions written on a vast scale and somewhat reminiscent of the *praeludia* style. Each section is closely related to the text of the corresponding lines, for example, chromatic music is used to express sadness while gigue fugues might be employed to express joy.

These three recital programmes explore a small portion of Buxtehude's magnificent organ repertory as described above, and provide the perfect context in which to showcase some of J.S. Bach's early works for the organ, which were so heavily influenced by the music of this great master of the north German school.

— *Andrew Arthur*

Monday Intermezzo Recital

July 16, 23 and 30, 2:30pm, Church of the Wayfarer, Lincoln & Seventh, Carmel

This concert will be broadcast on KUSP 88.9 FM on Tuesday, July 31, 2007 at 7:00pm

Summer Reeding: The Carmel Oboe Band

Johann Wilhelm Hertel *(1727-1789)*

Concerto à Cinque for Trumpet, Two Oboes and Two Bassoons in D Major
Allegro
Cantabile
Plaisanterie Duetto-Plaisanterie
Menuet-Trio-Menuet

Georg Philipp Telemann *(1681-1767)*

Suite in G Minor for Oboe, Bassoon and Harpsichord
Overture
Trés vite
Sans souci
Hornpipe
Gavotte
Passepied
Irlandoise

Jean Joseph Mouret *(1682-1738)*

Fanfares for Trumpet, Two Oboes and Continuo
Rondeau
Gracieusement sans lenteur
Gavotte
Guay

Mladen Pozajic *(1905-1979)*

***Tri Stavka* (Three Movements)**
Andante
Largo
Allegretto

Jeremiah Clarke *(1664-1707)*

Suite in D Major for Trumpet, Two Oboes, Bassoon and Continuo
Prelude: The Duke of Gloucester's March
Minuet
Sybelle
Serenade
Bourrée
Ecossaise
Hornpipe
Gigue
Rondeau: The Prince of Denmark's March

Wolfgang Basch, *trumpet*
Roger Cole and Neil Tatman, *oboe*
Ellen Sherman, *English horn*
Jesse Read and Britt Hebert, *bassoon*
Dongsok Shin, *harpsichord*

The Monday Intermezzo Recitals are underwritten in part through the generosity of Carmel Insurance Agency, Inc., Jane V. Shedlin and H. Lawrence and Luana Wilsey.

Program Notes

During the Renaissance, instrumental ensembles tended to be homogenous, with groups of like instruments forming consorts. String groups were made up of viols of various ranges, and shawms formed their reeded instrumental counterparts. In France, improvements to these types of instruments resulted in the development of the oboe, which became popular throughout Europe in the seventeenth century. The *hautbois* (literally high, or loud wood) quickly spread to Germany and England, where it was called hautboy. The oboe band has its roots in the military, where it was the musical component of choice for certain types of ceremonies. At Versailles, Louis XIV had his own *Douze Grands Hautbois*, part of the royal *Écurie* (stables). While we normally picture brass instruments, fife and drum corps, or even bagpipes in this realm, one must acknowledge the ubiquity of oboe bands in this period. Further, Bruce Haynes writes that, "Hautboy bands provided much of the musical background that is today the job of the radio and of *Muzak*. If there had been shopping malls in the eighteenth century, hautboy bands would have played there." While hundreds of pieces of music were written for such ensembles, any piece of music that could be effectively performed on oboes was considered fair game, especially at a time when oboes often outnumbered violins(!) In this spirit, a house band of oboes (and its preferred bass partner, the bassoon) is a logical and historically apt accompaniment to trumpet tunes of the era.

Johann Wilhelm Hertel was an important violinist and keyboard player who excelled in vocal music as well as in progressive keyboard concertos and symphonies. Born in Eisenach to a musical family, his early studies were with Bach's pupil J.H. Heil. His later influences included Graun, Hasse, Benda, and notably C.P.E. Bach.

Jean Josef Mouret was born in Avignon and after early training there eventually settled in Paris. For five years, he was director of the Concerts Spirituel, and throughout his career he was extremely active in theatrical and vocal music, producing a number of important operas as well as countless divertissements for the Comédie-Française and Comédie-Italienne. He is considered one of the foremost composers in the era between Lully and Rameau. Ironically, his best known instrumental work, a trumpet suite in D, tends to conjure up the image of the late Alistair Cooke rather than the composer himself.

Stepping briefly into the 20th Century, we find the Bosnian composer-conductor Mladen Pozajic. After studies in Zagreb and Paris, he settled in Sarajevo, conducting the Opera and researching the history of Bosnian music. Some of his compositions reflect this work in their use of folk idioms.

Jeremiah Clarke, "Composer of the Musick used in the Theatre Royal," was one of the first organists to be appointed to the newly opened St. Paul's Cathedral in 1695, and went on to become master of the Choristers, succeeding John Blow. Upon the death of his colleague Henry Purcell, Clarke wrote the ode *Come, come along for a dance and a song.* But his name is forever linked with Purcell's for reasons neither of them would have predicted. One of Clarke's keyboard pieces, "The Prince of Denmark's March" was published in 1711 as part of "A Choice Collection of Ayres." In the twentieth century Henry Wood arranged it as a trumpet piece, and it became universally known, however incorrectly, as Purcell's "Trumpet Voluntary." What a sad irony that Clarke, who apparently shot himself in 1707 over a disappointment in love, wrote the very tune which would become the processional for countless weddings centuries later.

— Allen Whear

Tuesday Intermezzo Recital

July 17, 24, and 31, 2:30pm • All Saints Church, Dolores & Ninth, Carmel

This concert will be broadcast on KUSP 88.9 FM on Thursday, July 26, 2007 at 7:00pm

From Anna Magdalena Bach's Notebook

Johann Sebastian Bach *(1685-1750)*

French Suite No. 1 in D Minor, BWV 812
Allemande
Courante
Sarabande
Menuet I and II
Gigue

G.H. Stölzel *(1690-1745)*

***Bist du bei mir,* BWV 508**

Anonymous

***Willst du mein Herz mir schenken,* BWV 518**

J.S. Bach

Prelude No. 1 in C Major, BWV 846

J.S. Bach

***So oft ich meine Tobackspfeife,* BWV 515a**

Christian Petzold *(1677-1733)*

Menuets in G Major and G Minor, BWV 114 and BWV 115

C. Petzold

Musette in D Major, BWV Anh. 126

J.S. Bach

Chorale: *Wer nur den lieben Gott läßt walten,* BWV 691

François Couperin *(1668-1733)*

Rondeau in B-flat Major, BWV Anh. 183

Carl Philipp Emanuel Bach *(1714-1788)*

Solo per il cembalo, BWV Anh. 129

J.S. Bach

French Suite No. 2 in C Minor, BWV 813
Allemande
Courante
Sarabande

J.S. Bach

Recitative and Aria: *Ich habe genug; Schlummert ein,* BWV 82

J.S. Bach

Chorale: *O Ewigkeit, du Donnerwort,* BWV 513

Sally-Anne Russell, *mezzo-soprano;* Jolaine Kerley, *soprano;*
Alice Kirwan Murray, *alto;* Pablo Corá, *tenor;* Scott Graff, *bass;*
Joanna Blendulf, *cello;* Dongsok Shin, *harpsichord*

The Tuesday Intermezzo Recitals are underwritten in part through the generosity of Carmel Valley Manor and Thomas W. Ziegler.

Program Notes

In December of 1721, Johann Sebastian Bach married Anna Magdalena Wülcken, a year and a half after his first wife passed away. Like Bach, Anna Magdalena also came from a family of musicians — her father a court trumpeter and her mother from a family of organists — and was trained as a singer from an early age. Though not much is known about her early years, some records indicate that she, as a court musician's daughter, may well have met the Bachs socially early on. Beginning in the autumn of 1720, she was employed as a singer at the court of Cöthen. Bach, who had been the music director there since 1717, became well acquainted with Anna Magdalena and it only took a few months before they were wed. She was fourteen years Johann Sebastian's junior.

The Cöthen period is when Bach's instrumental music came to maturity. The Brandenburg concertos, solo sonatas and suites for violin and for cello, the keyboard suites, inventions and sinfonias, and Well-Tempered Clavier all come from this period. It was also during this period that Bach started the Klavierbüchlein for Wilhelm Friedemann, his eldest son. This notebook was intended expressly for Wilhelm Friedemann's instruction, and it included exercises in fingering, little preludes and minuets.

Bach compiled two books for his young wife, but with a different intent from the one compiled for his son. The first book of 1722 contains five suites, of which three are French suites, and includes an organ piece, a chorale and a minuet. The entries are mostly in Bach's own handwriting. The 1725 notebook is much bigger in scope and the volume is more richly decorated. The front cover is made of light green paper bearing Anna Magdalena's initials and the year 1725 printed in gold, and all the pages are gilt edged. Most of the entries are made by Anna Magdalena herself, with some by Johann Sebastian, his two sons, Johann Christian and Carl Philipp Emanuel, and a few family friends. While the 1725 Notebook begins impressively with Johann Sebastian's two keyboard partitas it also contains an arbitrary collection with a mixture of serious and light-hearted compositions — keyboard suites, dances, arias and chorales, many by composers other than Johann Sebastian. While researchers have identified some of the composers, others still remain unknown. The notebook has the character of what became very popular later in the century, a musical household book, allowing us to glance into Bach's family life.

The selection heard in today's recital is only a small excerpt from the notebook. While French suites are part of the standard repertoire for a serious keyboardist, there are many charming minuets and musettes that even the youngest musicians learn to play. François Couperin is the only French composer to be included in the notebook, and his presence is evidence that Johann Sebastian was not only familiar with Couperin's compositions but also acquainted with French harpsichord music, the basis of much of his keyboard suites. The aria *Schlummert ein*, better known as an aria from the cantata *Ich habe genug*, is presented in its simplest form with just the continuo accompanying the voice. This version is just as sublime as the orchestrated version but with its own simplicity and beauty. We can only imagine the happy day-to-day music-making experience in the ever-growing Bach family.

— *Yuko Tanaka*

Wednesday Intermezzo Recital

July 18, 25, & Aug. 1, 2:30pm • Church of the Wayfarer, Lincoln & Seventh, Carmel

This concert will be broadcast on KUSP 88.9 FM on Monday, July 30, 2007 at 7:00pm

Spirit and Soul: Bach's Solo Cantatas

Johann Sebastian Bach
(1685-1750)

Cantata BWV 54, *Widerstehe doch der Sünde*
ARIA: *Widerstehe doch der Sünde*
RECITATIVE: *Die Art verruchter Sünden*
ARIA: *Wer Sünde tut, der ist vom Teufel*

Sally-Anne Russell, *mezzo-soprano*

Johann Heinrich Schmelzer
(1623-1680)

Sonata No. 4 for Violin and Continuo (from *Sonatae unarium fidium*)

Cynthia Roberts, *violin*

J.S. Bach

Cantata BWV 35, Geist und Seele wird verwirret
Prima Parte
1. Sinfonia
2. ARIA: *Geist und Seele wird verwirret*
3. RECITATIVE: *Ich wundre mich*
4. ARIA: *Gott hat alles wohlgemacht*

Seconda Parte
5. Sinfonia
6. RECITATIVE: *Ach, starker Gott, laß mich doch dieses stets bedenken*
7. ARIA: *Ich wünsche nur bei Gott zu leben*

Sally-Anne Russell, *mezzo-soprano*

Roger Cole and Neil Tatman, *oboe*
Ellen Sherman, *English horn*
Cynthia Roberts and Naomi Guy, *violin*
Marika Holmqvist and Karina Schmitz, *viola*
Allen Whear, *cello*
Derek Weller, *double bass*
Richard Kolb, *lute*
Andrew Arthur, *organ*

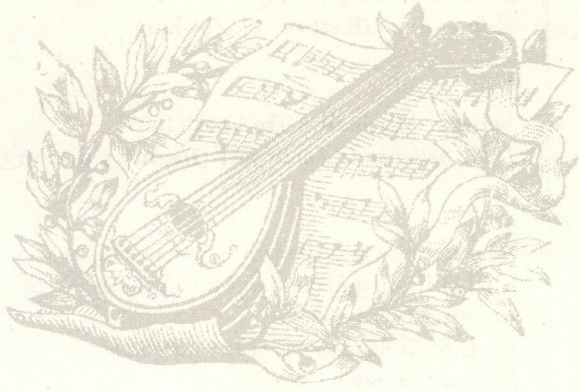
The Wednesday Intermezzo Recitals are underwritten in part through the generosity of Richard MacDonald Studio | Dawson Cole Fine Art and Sharon and Stan Meresman.

Widerstehe doch der Sünde, BWV 54 is an early work, and Bach's first example of a solo cantata. It was probably written for Oculi Sunday (the third Sunday in Lent) and first performed on the 4th March 1714. The words, which contain no biblical quotations, are taken from Georg Christian Lehms's collection of religious cantata texts *Gottgefälliges Kirchenopfer*, published in Darmstadt in 1711. Unusually for Bach's cantatas (though not uniquely), there is no concluding chorale; instead it consists of just two arias separated by a recitative. Even by Bach's standards, both of these arias display an exceptionally close relationship between text and music, somewhat reminiscent of his motets. Extraordinary dissonances, heard even in the opening chord of the cantata, permeate the sumptuous five-part string writing of the first movement, representing the salient words *Sünde*, *Gift* and *Fluch* ('sin,' 'poison' and 'curse'). Bach re-used this remarkable material for the aria *Falsche Welt, dein schmeichelnd Küssen* when composing the lost *St Mark Passion*, BWV 247 in 1731. The second aria is characterized by a tortured chromatic fugue subject combined with its rhythmically animated countersubject at the words *Wer Sünde tut, der ist vom Teufel* (All Sin begins with Satan).

Johann Heinrich Schmelzer was described in 1660 as "the most famous, distinguished violinist in the whole of Europe." Further, he achieved two significant milestones: his were the earliest violin sonatas published in a German-speaking country, and he was the first native Austrian Kapellmeister in the court of the Hapsburgs. As a composer, he proved himself to be proficient in many genres, including ballet music and music for formal occasions, such as his *Lamento sopra la morte Ferdinandi III.* His *Sonatae unarum fidium* (Sonatas for one violin) appeared in Nuremburg in 1664. The fourth of these is basically a set of variations on a repeated bass line. Like Biber's Passacaglia, this bass consists of four descending notes (but here in the brighter key of D Major). Into this pattern of continuous variations he weaves both a sarabande and a gigue, ending with a free virtuosic flourish.

Bach's three remaining cantatas for solo alto (BWV 35, 169 & 170) were all written within the period of a few months in the year 1726 and are part of the third annual series of Leipzig cantatas. *Geist und Seele wird verwirret*, BWV 35, was first performed on the 12th Sunday after Trinity, September 8, 1726. The text, once again by Georg Christian Lehms, contains clear references to the Sunday Gospel reading, Mark 7:31-37 (the healing of the deaf and dumb man), but — as with the earlier cantata — there is no concluding chorale. Its seven-movement bipartite structure contrasts greatly with the comparative brevity of BWV 54. In addition to the rich instrumental scoring for strings and three oboes, Bach gives a highly prominent role to the obbligato organ. Indeed, the sinfonias which introduce each part of the cantata are full-scale virtuoso concerto movements. The first aria of the cantata is also thought to have originated as the slow *siciliano* movement to a lost keyboard concerto, onto which Bach later added the words.

— *Andrew Arthur*



Thursday Intermezzo Recital

July 19, 26, & Aug. 2, 2:30pm • Church of the Wayfarer, Lincoln & Seventh, Carmel

This concert will be broadcast on KUSP 88.9 FM on Wednesday, August 1, 2007 at 7:00pm

Two Italian Tenors

Tarquinio Merula *(c.1594-1665)*
Trio Sonata, *La Treccha*

Claudio Monteverdi *(1567-1643)*
***Scherzi Musicali a Tre Voci* (1607)**
***Lidia spina del mio core* (Lydia thorn in my heart)**

Luigi Rossi *(1597-1653)*
***Hor guardate come va* (That's how it works out)**
***Uscite di porto* (Set sail)**

T. Merula
Ruggiero

C. Monteverdi
Madrigals, Book 8 (1638)
***Ogni amante è guerrier* (Every lover is a warrior)**

T. Merula
Sonata Seconda

L. Rossi
***Lungi da me, mio bene* (Far from me, my love)**
***Speranze, che dite* (What do you say now, my hopes)**

C. Monteverdi
Madrigals, Book 9 (1651)
***Zefiro torna* (Return, O Zephyr)**

C. Monteverdi
Scherzi Musicali a Tre Voci (1607)
***De la bellezza le dovute lodi* (Beauty's due praises)**

Alan Bennett and Benjamin Butterfield, *tenor*
Rachel Evans and Edwin Huizinga, *violin*
Margaret Gay, cello
Richard Kolb, *theorbo and baroque guitar*
Michael Sponseller, *harpsichord*

The Thursday Intermezzo Recitals are underwritten in part through the generosity of First National Bank and Eff and Patti Martin.

Program Notes

The new style of music that began to emerge in Italy in the late 16th Century is most notable for its focus on the dramatic. Exaggerated metaphors became a favored medium of expression in poetry, and composers developed ways of communicating extremes of poetic imagery through music. Where Renaissance poets such as Petrarch describe brooks swelling with tears of love, the tears of Marino cause the Tiber to overflow and flood the hills of Rome. In music the new style involves shaping the music according to the flow and meaning of the words, often using eccentric melodic shapes, awkward leaps, sudden contrasts, and a freer use of dissonance than was common in the Renaissance. These features all favor the flexibility of a solo voice or vocal duet with continuo accompaniment, in contrast with the multi-voice texture favored in the Renaissance. Monteverdi was not among the most radical proponents of the new style, and he preferred composing vocal duets to the solos favored by his younger contemporaries, but as the leading composer in Italy by the 1590s his expressive use of dissonance and other modern devices was the focus of a famous debate on the merits of the new dramatic style.

Duets by Monteverdi and solo songs by his younger contemporary Luigi Rossi, all exploiting the dramatic possibilities of the new style, which was often referred to as the "stile recitativo," are included in today's program. Monteverdi's *Ogni amante è guerrier* (every lover is a warrior) compares the fates of soldiers and lovers, a theme which provides opportunities for depictions of high mountain peaks, rushing torrents, storms, and the blasts of the north wind (with which soldiers and lovers alike must contend). *Zefiro torna* (Return, O Zephyr) dramatically contrasts the songs of lovers rejoicing in the sublimity of nature with the misery of a lonesome unrequited lover wandering in confused torment through gloomy deserted woods, alternating between weeping and singing. Monteverdi masterfully depicts the joy with dance-based vocal flourishes over a driving chord pattern called the ciacona. Suddenly motion stops, and the sad lover expresses his torment in the first person, singing in dramatic recitative style. In the concluding line the disoriented lover alternates between lamenting and singing, bringing back the driving ciacona pattern, but this time the virtuosic flourishes have a manic character of overexcitement and confusion, soon losing direction and giving way again to weeping recitative.

Today's program begins and ends with pieces from Monteverdi's *Scherzi musicali* (musical jokes), a collection of tuneful dance-songs. These pieces do not use the new dramatic style, but their inclusion of instrumental ritornelli for two violins, recurring between each verse and sometimes within verses, were a striking innovation at the turn of the 17th Century. This hardly seems an unusual idea from our point of view, but it did not become common until the mid-17th Century. Monteverdi's publication is one of the first to include ritornelli, and these pieces served as experiments in which he developed techniques which were important in his famous opera *Orfeo*, the 1607 premiere of which was a major event in the history of Western music.

Luigi Rossi was one of the leading second generation Baroque composers. By the 1630s the dramatic recititivo style and the more tuneful style associated with dance songs had increasingly been combined, leading towards the development of the "bel canto" aria style of the middle and late Baroque. Rossi's songs feature beautiful melodic shapes supported by forward moving harmonic progressions, another characteristic of the later Baroque style.

The new developments in early Baroque vocal music were soon applied to instrumental music. This led to the rise of the violin as the favored stringed instrument for melodic lines in the new style, thanks to its soloistic character and agility. Tarquinio Merula was an important composer in all genres whose sonatas are in the loosely structured style favored in the early Baroque, containing numerous short contrasting sections within a single movement. The Sonata, *La Treccha,* is unusual in that it includes a set of variations on the ciacona (the same chord pattern which Monteverdi uses in *Zefiro torno*). The use of such harmonic patterns became more common in the middle Baroque period, reflecting a growing interest in achieving a feeling of continuous forward motion, a feature which became one of the defining characteristics of the late Baroque style of Vivaldi, Bach, and Handel.

— *Richard Kolb*

Friday Intermezzo Recital

July 20, 27, & Aug. 3, 2:30pm • Church of the Wayfarer, Lincoln & Seventh, Carmel

This concert will be broadcast on KUSP 88.9 FM on Thursday, August 2, 2007 at 7:00pm

Haydn, Beethoven and the Celtic Muse

Ludwig van Beethoven
(1770-1827)

Allegretto in B-flat Major, WoO 39 (1812)

Franz Josef Haydn
(1732-1809)

String Quartet in C Major (Emperor), Op. 76, No. 3
Allegro
Poco adagio. Cantabile
Menuet. Allegro
Finale. Presto

L. van Beethoven

Scottish and Irish songs for tenor and piano trio

Benjamin Butterfield, *tenor*
Cynthia Roberts and Patricia Ahern, *violin*
Patrick Jordan, *viola*
Allen Whear, *cello*
Dongsok Shin, *fortepiano*

The Friday Intermezzo Recitals are underwritten in part through the generosity of Victorian Home Healthcare, Shirley and Hersch Loomis and Susan DuCoeur.

Program Notes

In 1812, between his monumental seventh and eighth symphonies, Beethoven wrote a single movement piano trio marked allegretto. Its simplicity and lyrical charm might be explained by its dedication to a ten-year-old girl. The manuscript contains the inscription: "To my little friend Maxe Brentano, to cheer her up when she plays the piano."

Haydn made two journeys to England between 1795 and 1804. During the first of these trips, greatly impressed with the British anthem *God Save the King*, he decided to compose something of equivalent grandeur for his own monarch, Emperor Franz Joseph. The result was the hymn *Gott erhalte Franz den Kaiser,* which he presented to the emperor after his return from England in 1797. This eventually became the national anthem of Austria as well as Germany. Haydn incorporated the melody into the third of his String Quartets, Op. 76, justifying the sobriquet "Kaiser." The first movement, Allegro, is an example of Haydn's monothematic technique in sonata form. Rather than building the structure around two contrasting principal themes and their development, all of the thematic material is derived from a single idea. In the development section, a dotted motive heard earlier as a rhythmic binder develops into a heavy country-dance, recalling Haydn's rustic Croatian roots. The structure of the Poco adagio could not be simpler: the quartet plays the *Kaiser* theme in a chorale style, after which there are four variations. Each instrument gets a solo turn with the melody while the others spin increasingly intricate harmonic and rhythmic fantasies. The Menuet that follows is really more of a scherzo in character; its earthy humor evokes heavy clogs rather than silk slippers. The trio, by contrast, is graceful and subtle. The vigorous Finale is thematically related to the first movement. The dramatic key of C minor, a favorite of Haydn's pupil Beethoven, gives way to the major in the coda.

In the late 18th Century a Scottish businessman and amateur musician named George Thomson had an ambitious plan: to collect and preserve Scottish (and eventually Welsh and Irish) folk melodies. His methods were not what we would consider authentic today. Rather than fastidiously collect and notate them in as original a form as possible, he commissioned world-famous composers to arrange them for voice with accompaniment of piano and strings, making them accessible to a growing amateur market. In many cases, he also commissioned poets such as Robert Burns to write new lyrics. They were to have introductions and conclusions (called "symphonies") and could be played with piano alone, or with violin and cello added (parts sold separately!) with the added explanation, "The harmony is plainly expressed in musical notes, which every young lady may execute correctly." He first approached Pleyel and Kozeluch, who produced several settings, and then turned to Haydn, who undertook the task with characteristic enthusiasm and grace. Some years later, as the project continued, Thomson made overtures to Beethoven, who was not only a much tougher financial negotiator but also uncompromising when it came to requests like the simplification of the piano writing for the sake of the *young ladies.* "I regret that I am unable to oblige you, I am unaccustomed to tinker with my compositions!"

These works also offer a rare example of Beethoven's text setting in English. Here again, he proved himself the perfectionist, and complained when Thomson sent him melodies without text.

> I urgently beg you always to add the texts to the Scottish songs. I do not understand how you, who are a connoisseur, cannot understand that I should produce quite different compositions if I had the texts at hand; and that the songs never can become perfect products unless you send me the texts.

Beethoven took the instrumental writing more seriously than his predecessors; string parts are indispensable and idiomatic, and the keyboard writing, while modest compared to his solo sonatas, is full of variety and color. Despite all the dialogue with Thomson, Beethoven ultimately produced some 127 of these folk song settings, wherein the touch of a master — the flavor of real Beethoven — can be heard proudly framing the popular melodies.

— Allen Whear

Saturday Intermezzo Recital

July 21, 28, and Aug. 4, 11:00am • Sunset Theater, San Carlos & Ninth, Carmel

This concert will be broadcast on KUSP 88.9 FM in July 2008

Viennese Matinee

Franz Josef Haydn
(1732-1809)

Symphony No. 6 in D Major, *Le matin,* Hob.I:6
Adagio-Allegro
Adagio-Andante-Adagio
Menuet e Trio
Finale. Allegro

Wolfgang Amadeus Mozart
(1756-1791)

Concerto for Bassoon in B-flat Major, K. 191
Allegro
Andante ma adagio
Rondo. Tempo di Menuetto

Jesse Read, *bassoon*

W.A. Mozart

Concertone for Two Violins in C Major, K. 190
Allegro spiritoso
Andantino grazioso
Tempo di Menuetto

VIOLIN SOLOISTS: Emlyn Ngai and Catherine Emes

Emlyn Ngai, Catherine Emes, Carolyn Cole, Gabrielle Wunsch,
Elizabeth Girko, Cristina Zacharias, *violin*
Karina Schmitz and Nancy Lochner, *viola*
Paul Rhodes and Timothy Roberts, *cello*
Jordan Frazier, *double bass*
Neil Tatman and Ellen Sherman, *oboe*
Jesse Read and Britt Hebert, *bassoon*
Christopher Cooper and Loren Tayerle, *horn*
Susan Enger and Leonard Ott, *trumpet*
Scott Dettra, *harpsichord*

The Saturday Intermezzo Recitals are underwritten in part through the generosity of Doolittle & Ganos Investment Council, LLC, Dr. and Mrs. James Fraser and Ann and Glen Hiner.

Program Notes

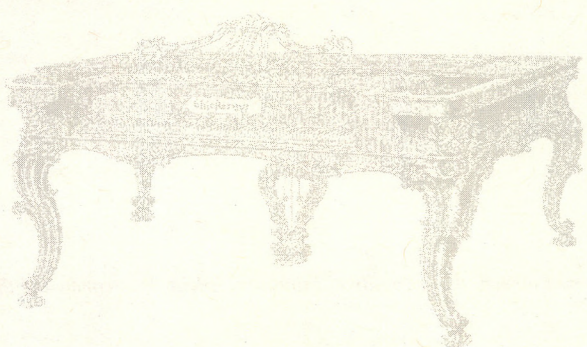
On May 1, 1761, Haydn signed a contract confirming his appointment as Assistant Kapellmeister to the court of Prince Paul Anton Esterhazy. The young composer must have relished the opportunity of writing for such an illustrious orchestra, which far outclassed that of his previous patron, but on that day could scarcely have imagined that this was but the beginning of a fruitful thirty-year relationship. The Prince's orchestra was comprised of some of the finest instrumentalists of the day, such as its leader Luigi Tomasini and the cellist Josef Weigl, and over the next several years Haydn would compose several solo concertos highlighting their abilities. But Haydn's immediate challenge was to write a set of symphonies, which not only flattered the abilities of his new colleagues but also acknowledged the Prince's predilection for Italian music. Esterhazy's extensive library included Vivaldi's Four Seasons, and its cyclical concept was apparently the genesis of Haydn's three new symphonies depicting times of the day: *Le Matin* (morning), *Le Midi* (noon), and *Le Soir* (night).

While not Haydn's first symphonies, they were the first written for a virtuoso orchestra. They were also the first of his symphonies for which he drew upon baroque stylistic elements such as the concerto grosso principle of contrasting solo instruments with the larger group, or, as Robbins Landon put it, he was "using elements of the concerto to enrich the symphonic form." The featured instruments in this *concertante* style are the flute, oboe, violin, cello and, most unusually, the double bass. Unlike Vivaldi's work, there is no actual program or descriptive text. Nevertheless, *Le Matin* begins with a crescendo in the slow introduction which apparently depicts a sunrise, a foreshadowing perhaps of Haydn's much more blatant depictions in The Seasons and The Creation. The second movement is for strings only, and recalls Corelli in the use of solo violin and cello concertante. A genteel menuet is offset by a humorous trio, which features the bassoon and double bass as the unlikely sparring partners. The energetic finale restores virtuosity to the menu, bringing a brilliant conclusion to this symphony, an auspicious beginning to a long and fruitful relationship between composer, musicians and patron.

While much of his childhood had been spent touring the capitals of Europe, at eighteen Mozart was back in Salzburg in the service of Archbishop Colloredo, perhaps champing at the bit for a more challenging position in a more stimulating city. Why, in the spring of 1774, did he write a bassoon concerto, of all things? Scholars disagree on the intended soloist; it could have been an amateur in Munich, or one of the players in the archbishop's retinue. It has also been suggested that Mozart wrote several other bassoon concertos that have been lost. Whatever the motivation, Mozart created a piece that is remarkably idiomatic for the instrument and instinctively solved any potential issues of balance in his deft scoring. In the andante, the lyrical writing for the bassoon approaches the operatic, and, coincidentally or not, the opening theme strongly resembles Mozart's own *Porgi amor* from the Marriage of Figaro.

Mozart had started the bassoon concerto when the ink on the pages of his Concertone, K.190 was scarcely dry. Its unusual title actually means "large concerto," probably referring to its multiple soloists. Most prominently featured are the two solo violins, but the oboe and cello also play significant roles. In terms of Mozart's violin writing, it serves as a prelude to his series of four magnificent violin concertos, which he would produce within the next year. Mozart took the work with him a few years later to Paris and Mannheim, cities where the *sinfonia concertante*, the more common term for this type of piece, was all the rage. In the first movement, trumpets, martial rhythms and brilliant flourishes create a festive atmosphere like that found in serenades and divertimentos of the period. As with the bassoon concerto, the final movement, following a convention of the early classical symphony, is in menuet tempo. Here there are various developmental episodes, which allow solo opportunities to several different combinations of instruments.

— Allen Whear



Tuesday Foyer Recital

July 17, 1:00pm; July 24 and 31, 11:00am
Sunset Theater Foyer, San Carlos & Ninth, Carmel

Musickes Delight

Tobias Hume *(c.1579-1645)*

Pieces from Captaine Humes Poeticall Musicke (1607)
Musickes Delight
The Earle of Pembrookes Galliard
The State of Gambo

Christopher Simpson *(1602-c.1677)*

Divisions on a ground (1665)

Marin Marais *(1656-1728)*

Les Folies d'Espagne

Anthony Holborne Galliard *(d.1606)*

Variations on Tinternel

T. Hume

A Maske
Sweete Musicke
Sweete Ayre
A Spanish humor

Joanna Blendulf, *viol and lyra viol*
Richard Kolb, *archlute and theorbo*

The Foyer Recitals are underwritten in part through the generosity of Printworx, Brigitte Wasserman and the John and Marcia Price Family Foundation.

Program Notes

The viol's unique qualities for playing expressive melodic lines while blending well with other instruments made it ideal during the Renaissance for playing refined music in small ensembles. Consorts of viols were a mainstay of chamber music all through the 16th Century in every part of Europe. New developments in musical style during the last decades of the 16th Century, calling for a greater focus on dramatic gesture and soloistic virtuosity, resulted in a preference for the more penetrating character of the violin over the aristocratic and smoothly blending sound of the viol. In Italy, after 1600, the viol quickly came to be considered esoteric, maintaining a following in refined circles but having little to do with the excitement of the newly developing Baroque style. In England, where Italian taste was only partly accepted, and in France where Italian influence was wholeheartedly resisted, the viol remained important well into the 18th Century, but in increasingly specialized areas of repertoire. Traditional consorts of viols were a feature of every large English household until the mid-seventeenth century, but the trend towards more dramatic music also resulted in the viol being used in more soloistic capacities. The wide range and special abilities for chordal figuration of the bass viol made it suitable for playing "lyra way," which involves playing chords and polyphonic passages much in the manner of the lute. Another practice, known as playing "divisions on a ground," involves playing elaborate figurations based on chord progressions which are played repeatedly by a lute or keyboard instrument. The technical virtuosity required by these styles established English viol players, such as John Jenkins and Christopher Simpson, as the best viol players in Europe.

The development and popularity of lyra-viol playing owes much to the resourcefulness and imagination of Tobias Hume who stated in the preface to his second book of lyra-viol pieces, *Captaine Humes Poeticall Musicke* (1607), that the viol "shall with ease yeelde full various and as devicefull Musicke as the Lute," (a contention which annoyed some lutenists of the time). The title page of Hume's volume indicates that the pieces are "so contrived that they may be plaied 8 severall waies upon sundry instruments with much facilitie." The "severall waies" includes performance by one, two or three viols, or in various combinations with lutes, orpharions or harpsichord, in effect any combination of instruments which can sound well together. This freewheeling approach to instrumentation was normal for the time in most kinds of music, but Hume's pieces are carefully crafted nonetheless, with an outstanding sense of rhythmic effect, contrasts of register, and fun.

Playing "divisions on a ground" is simply the practice of improvising or composing variations based on a chord progression much in the way jazz players improvise today. This had been a popular form of instrumental music in all countries since the early 16th Century, but in the second half of the 17th Century, English viol players increased the vocabulary of division playing by combining fast passage-work with the techniques of lyra-viol playing. By the mid-17th Century the violin was rapidly superseding the viol in England (aided greatly after 1660 by the partiality for foreign music of the restored king Charles II), but division playing on the viol remained important through the 1680s. Christopher Simpson was one of the most famous division-viol players, and his method book, *The Division-Violist* (1659), includes some of the best examples of written out divisions, systematically exploiting the full range of the instrument.

By the time of Simpson's death, the number of viol players in England had decreased. In the meantime the popularity of the viol had been growing in France, and by the 1670s the leading viol players in Europe were French. Such virtuosi as Jean de Sainte Colombe, Jean-Baptiste Forqueray and Marin Marais were partly inspired by the earlier English players, but also developed new French idioms. Marais's famous variations on *Les Folies d'Espagne* clearly show a combination of English division and lyra-viol playing extended by French ingenuity. The popularity of the viol as a solo instrument remained strong in France through the first two thirds of the 18th Century, even adapting for a while to the French acceptance of Italian style in the 1720s and '30s, but that is an interesting story for another recital.

— *Richard Kolb*

Friday Foyer Recital

July 20, 1:00pm; July 27 and Aug. 3, 11:00am
Sunset Theater Foyer, San Carlos & Ninth, Carmel

	Neither Sighs, nor Tears, nor Mourning
Nicholas Lanier *(1588-1666)*	**Weep no more, my wearied eyes**
John Wilson *(1595-1674)*	**Prelude**
Henry Purcell *(1659-1595)*	**Since from my dear Astrea's sight (from *Dioclesian*)** Farewell, all joys Amidst the shades and cool refreshing streams She that would gain a faithful lover
J. Wilson	**Prelude**
H. Purcell	**Not all my torments** Ah, how pleasant 'tis to love
H. Purcell	**O, fair Cedaria**
N. Lanier	**Fire! Fire!** Neither sighs, nor tears, nor mourning

Sally-Anne Russell, *mezzo-soprano*
Richard Kolb, *archlute and theorbo*

The Foyer Recitals are underwritten in part through the generosity of Printworx, Brigitte Wasserman and the John and Marcia Price Family Foundation.

Program Notes

A taste for beautiful melody with sweet harmony was a recognized characteristic of English music long before the 17th Century. The "contenance angloise," as the English taste was known in the 15th Century, was one of the primary elements which contributed to the development of the musical style of the early Renaissance. The special talents of English composers for melody persisted at the end of the Renaissance, producing the solo songs of John Dowland and others, which are among the most notable achievements of the late 16th Century "Golden Age" of English music. When the lavish royal support for music which had been responsible for the Golden Age was suspended in the 1640s and '50s, with the disruptions of civil war and the years of parliamentary government, the melodic inspiration of English musicians continued to thrive under less affluent circumstances. For several outstanding composers the lack of income from court employment even served as a stimulus in their output of chamber music and solo songs. Such composers as Henry Lawes, John Wilson and Nicholas Lanier produced a substantial repertoire of songs in a new style, combining the earlier tradition of the lute song with features derived from the new dramatic style which had developed first in Italy. Lanier was in Italy on numerous occasions early in his career, and is described by Ben Jonson as having been the first composer to introduce the Italian "stilo recitativo" into England. Before the civil war, Lanier was well established as one of the leading composers in England, appointed to the position of Master of the King's Musick in 1625 (at the salary of £200 plus expenses). This must have made the hardships which he faced during the 1640s and '50s especially aggravating, and like many of his colleagues Lanier traveled abroad. While in the Low Countries in 1646 he described himself in a letter to Constantijn Huygens as "old, unhappye in a manner in exile, plundered not only of fortune, but of all musicall papers, nay, almost of witts and vertue." From our point of view the greatest of Lanier's misfortunes was the plundering of his musical papers, since its result is that we now have only about twenty songs by one of the most important composers of the period. All of these are masterful examples of the combination of English tunefulness with the flexibility and dramatic expressiveness of the new Italian style, and, in spite of the strong measure of foreign influence, Lanier's English character is unmistakable. In comparison with the songs of his Italian contemporaries, such as Barbara Strozzi or Luigi Rossi, Lanier's songs are notable for straightforward tunefulness and carefully shaped melodic phrases, with little dependence on virtuosic flourishes.

By the time Henry Purcell began composing songs in the late 1670s, the musical and political scene in England had changed completely. With Charles II's restoration in 1660 came the re-establishment of well-funded Royal patronage, but with a decided bias towards the Italian and French music which the king had grown to prefer during his years in exile. Purcell sang in the Royal Chapel as a boy, and at the age of eighteen was appointed composer for the violins at court, a prestigious position previously held by Matthew Locke. Purcell added to this other court appointments in the course of his short career, but also made substantial contributions in the realms of theater and domestic music, especially solo songs. *Since from my dear* was originally a part of the semi-opera *Dioclesian*, and like many of Purcell's theater songs later became popular on its own. Along with most of the songs on this program it is included in a large collection of Purcell's songs called *Orpheus Britannicus.* Its publisher, Henry Playford, noted in the volume's preface that "The Author's extraordinary Talent in all sorts of Musick is sufficiently known, but he was especially admir'd for the Vocal, having a peculiar Genius to express the energy of English Words, whereby he mov'd the Passions of all his Auditors." As Lanier had done, Purcell adapted features of Italian singing style to English tastes. During the 1650s and '60s Italian singing had begun to favor free-flowing declamatory flourishes using an expanded vocal range, and these features can be heard in the more substantial songs such as *Not all my torments*, and *O, fair Cedaria.* Equally characteristic of Purcell are many lighter songs in a style based on dance music, including *She that would gain* and *Ah how pleasant 'tis to love.*

— *Richard Kolb*

Twilight Concert No. 1

July 17 and 31, 6:00pm • Carmel Mission Basilica, Rio Road, Carmel

This concert will be broadcast on KUSP 88.9 FM on Monday, July 23, 2007 at 7:00pm

Alessandro Scarlatti *(1660-1725)*

From *Il Giardino di Amore* for Soprano, Trumpet and Organ
Sinfonia. Allegro-Largo e piano-Allegro
RECITATIVE: *Venere, assai ti deggio*
ARIA: *Con battaglia*

Johann-Jakob Froberger *(1616-1667)*

Toccata III, Livre de 1649

Jean Gilles *(1668-1705)*

Three Motets
Salve virgo florens (Mottet à voix seule la Saint Vierge)
Prière pour le Roy
Afferte Domino (Psaume 96)

Louis Antoine Dornel *(1680-1756)*

Concert Calotin for Trumpet and Organ
Ouverture
Marche des Vestales
Rondeau. Marche des Evaporés-Le Turlupins
Sarabande
Loure
Chaconne

François Couperin *(1668-1733)*

Messe pour les Paroisses
Plein chant due premier Kyrie, en Taille
Fugue sur les jeux d'anches (2e Couplet)
Recit de Chromhorne (3e Couplet)
Dialogue sur la Trompette et le Chromhorne (4e Couplet)

A. Scarlatti

Two arias for Soprano, Trumpet and Organ
Si riscaldi di Tebro
Faró la vendetta

George Frideric Handel *(1685-1759)*

Suite de pièces in F Major, HWV 427
Adagio
Allegro
Adagio
Allegro

Alessandro Melani *(1639-1703)*

Cantata, *All'armi, pensieri* for Soprano, Trumpet and Organ

Susan Consoli, *soprano*
Wolfgang Basch, *trumpet*
Michael Sponseller, *organ*

The Mission Twilight Concerts are underwrittwen in part through the generosity of Mr. Paul Rembert.

Program Notes

Although one of the lesser known composers of the French Baroque, Jean Gilles was one of the most famous organists of his time. He was trained in Aix-en-Provence and served as *maître de musique* at the cathedral in Toulouse. Often compared to Campra and Delalande, he is best known for his *Requiem*. Gilles wrote ten *Grande Motets* originally for chorus, soloists and orchestra. Today's concert features three of those motets: *Salve virgo florens, Prière pour le Roy,* and *Afferte Domino,* scaled down for solo soprano and basso continuo, and meant for use in convents and small churches.

— *Susan Consoli*

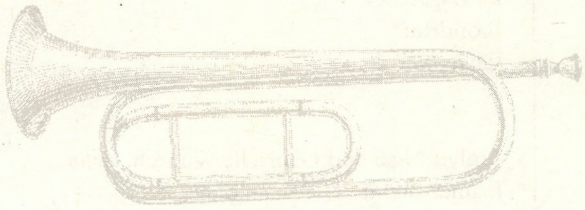
Considering the vast amount of music written by Alessandro Scarlatti, and his apparent influence on Italian vocal music, it is surprising how little of it is in general circulation today. Born in Sicily, Scarlatti traveled to Rome at an early age, and soon began scoring successes with his operas and a wide assortment of other vocal genres, especially cantatas and oratorios. He enjoyed the patronage of such powerful connoisseurs as Queen Christina of Sweden and Cardinal Ottoboni. He is also credited with founding the Neapolitan school of opera, and the effect of his many years of service in Naples helped establish it as a great operatic city for decades to come.

In Rome, a papal distaste for opera forced Scarlatti to turn to the genre of chamber cantata, of which he composed as many as 800. Another form of non-staged dramatic vocal music that substituted for opera was the *serenata*, a kind of oratorio, which could be performed out-of-doors in the summer, often in a grand public space or on water, with feasting and general celebration. *Il Giardino di Amore,* written around 1700, is such a work. The portions performed today include the sinfonia, acting as introduction, and a recitative and aria sung by Adonis.

Scarlatti wrote relatively little purely instrumental music. He uses the trumpet in several of his cantatas and operas, and in a unique set of seven arias for soprano, trumpet and continuo. Originally thought to be excerpted from larger works, it is now assumed that these are all self-contained arias in the *da capo* style. Most likely, they were written when Scarlatti was in Rome — a view supported by the texts' references to the Tiber River — and intended either for a fine trumpet player or for a patron who employed one. The trumpet's range complements the soprano and is called upon frequently to engage in dialogue with the voice. The trumpet also has a symbolic association with heroic and warlike deeds, so one needs look no further than the words *con battaglia* in the Adonis aria or *Farò la vendetta* (I will avenge myself) to justify its presence.

Alessandro Melani came from a Tuscan family of musicians and worked primarily in Rome. Two of his brothers were also composers, one of whom attained fame as an alto castrato whose notable roles included Rossi's *Orfeo* in Paris. Melani was primarily a composer of liturgical music and opera, including the first opera on the subject of Don Juan, and an important precursor of Alessandro Scarlatti. One of his 34 cantatas, *All'armi pensieri,* alternates recitatives and arias, and is scored for the same forces as Scarlatti's arias: soprano, trumpet and continuo.

— *Allen Whear*



Twilight Concert No. 2

July 18, 5:30pm • Church in the Forest, Stevenson School, Pebble Beach

This concert will be broadcast on KUSP 88.9 FM on Tuesday, July 24, 2007 at 7:00pm

Parisian Trios

François Couperin *(1668-1733)*

La Françoise (from ***Les Nations***)
Sonades et suites de simphonies en trio
Sonade
Allemande, sans lenteur
Première Courante, noblement
Seconde Courante, un peu plus vite
Sarabande, gravement
Gigue, gayement
Chaconne ou Passacaille, moderement
Gavotte
Menuet

Gaspard le Roux *(d.circa 1707)*

Suite in F Major (from *Pièces de Clavecin*)
Prélude
Allemande grave
Courante
Menuet-Double de Menuet-Double de la Basse
Passepied
Chaconne

Jean-Marie Leclair *(1697-1764)*

Sonate à Trois in D Major, No. 8
Adagio
Allegro
Sarabanda
Allegro Assai

Marin Marais *(1656-1728)*

Pièces en Trio in C Major
Prelude
Sarabande
Loure
La Bagatelle
Rondeau
Chaconne

Emlyn Ngai and Gabrielle Wunsch, *violin*
Joanna Blendulf, *viola da gamba*
Dongsok Shin, *harpsichord*

The Parisian Trios Twilight Concert is underwritten in part by the Pebble Beach Company.

Program Notes

Sonade en trio, or trio sonata, is a musical form particularly popular in the 17th and 18th Centuries. It is a composition for two melodic instruments and basso continuo. Although the term "trio" would normally indicate a composition for three, as in a piano trio from the Classical period, the "trio sonata" of the Baroque period required at least four performers. Basso continuo is a team of players that share the bass line. Two players typically form the basso continuo team: one is a single line bass instrument, such as gamba, cello or bassoon, and the other is an instrument that can fill in harmonies such as harpsichord, organ, or lute. There is no rule that stipulates that the basso continuo is limited to having only two players. In some instances, the basso continuo section may outnumber the two melodic instruments.

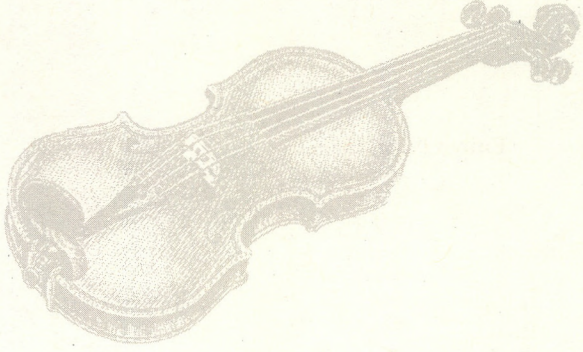
Presented in today's program are various different types of trio sonatas from France. Couperin's *Les Nations*: *Sonades et suites de simphonies en trio* was published in 1726 and is comprised of four suites (or four *ordres*): *La Françoise, L'Espagnole, L'Impériale* and *La Piémontoise*. As the title indicates, each *ordre* is made up of an Italian sonata followed by a dance suite in the French style. The sonata part of the first three *ordres* was composed as many as thirty years earlier and was later incorporated with the newly composed suites to form *Les Nations*. *La Françoise* opens with the Italianate sonata, also called *La Pucelle* from the earlier manuscript. It is an extensive sonata movement that is made up of many different sections of varying tempos continuing onto the next without any pause. The suite in French style that follows is made up of the core dance music — allemande, courante, sarabande and gigue — as well as a gavotte, menuet and passacaille.

Gaspard le Roux is considered one of the foremost Parisian harpsichordists, along with François Couperin, d'Anglebert and Lebègue. Le Roux's *Pièces de Clavecin* was published in Paris in 1705. He grouped dances of the same tonality together, loosely forming a suite. Each of these suites begins with an unmeasured prelude, rather archaically notated, similar to the rhythmically ambiguous notation style of Louis Couperin's preludes almost half a century earlier. What sets Le Roux's publication apart from the typical *pièces de clavecin* of his time is that he presents nearly every one of these suites in an arrangement for trio, with the right hand melody of the harpsichord reserved for a melodic instrument, the left hand of the harpsichord given to the basso continuo with figured bass, and the new melodic line, *contre-partie*, written for the other melodic instrument.

In Leclair's work, published in 1728, we again see a different type of trio sonata. The viola da gamba is now liberated from the basso continuo role and is instead given a melodic line of its own. Leclair's achievement was that he succeeded at combining the Italian sonata style of Corelli with the French dance style of Lully and elements drawn from the pieces written for viols and harpsichords. The result was the *goûts réunis*, a life-long effort by François Couperin to unite the best of the French and the Italian tastes. While his faster movements follow the Vivaldian model, the slow movements are imbued with more French taste.

With Marais, we return to the typical French trio sonata formation with two melodic instruments and basso continuo. Although a contemporary of François Couperin, Marais embraced the traditional French style of his teacher, Lully, rather than incorporating the blending of the national styles. Published in 1692, Marais' *Pièces en Trio* is recognized as the first appearance of trio sonatas in France.

— *Yuko Tanaka*



Twilight Concert No. 3

July 19, 5:30pm • All Saints Church, Dolores & Ninth, Carmel

This concert will be broadcast on KUSP 88.9 FM in July 2008

Three Centuries of the Violin

Thomas Baltzar *(c.1630-1663)*

Praeludium and Allemande

Georg Philipp Telemann *(1681-1767)*

Fantasie No. 7
Dolce
Allegro
Largo
Presto

Johann Georg Pisendel *(1687-1755)*

Sonata for Violin Solo
Largo
Allegro
Giga con variazione

Max Reger *(1873-1960)*

Praeludium and Fuga in E Minor, Op. 117, No. 3

Fritz Kreisler *(1875-1962)*

Recitativo and Scherzo, Op. 6

Emlyn Ngai, *violin*

The Thursday Twilight Concert is underwritten in part through the generosity of the Barnyard Shopping Village, Carmel and Dr. and Mrs. Arnold Gazarian, Berberian & Gazarian Family Foundation.

Program Notes

The unaccompanied violin music of J.S. Bach so dominates the repertoire that it is easy to overlook the wealth of literature by others written before, during and after his lifetime. This program offers a unique opportunity to explore these riches.

In 1655, the arrival in England of a young violinist from Lübeck named Thomas Baltzar caused quite a stir. An observer "saw him run up his fingers to the end of the finger-board, and run them back insensibly, and all with alacrity and in very good tune, which I nor any in England saw the like before." Further, it was said that he "plaid on that single instrument a full Consort, so as the rest flung-downe their instruments, as acknowledging a victory." Baltzar was the leader of Charles II's band for two years, but his career was cut short by an early death, possibly brought about by dissipation: "being much admired by all lovers of musick, his company was therefore desired; and company, especially musical company, delighting in drinking, made him drink more than ordinary which brought him to his grave." Despite his short life and small output of compositions, Baltzar changed violin playing in England forever.

Telemann's Twelve Fantasias for solo violin were written in 1735. Generally shorter than Bach's suites and partitas, they include a wide range of dance, fugal and sonata-type movements. His skillful writing for the violin enabled him to explore a wide range of musical styles, with implied harmonies and voicing, without resorting to double-stopping. The Largo of this fantasia is a sarabande in disguise.

In Bach's lifetime, the most important violinist in Germany was undoubtedly Johann Georg Pisendel. He is best known for his long association with the court at Dresden, where he was employed as early as 1712, becoming Konzertmeister in 1728. Pisendel traveled widely; while stopping in Weimar on his way to Leipzig in 1709, he became acquainted with Bach. Years later, during an extended trip to Italy, he studied with Vivaldi, who honored him with the dedication of sonatas. Such was his fame as a violinist that Telemann and Albinoni also dedicated works to him. It is possible that Bach knew and was possibly influenced by Pisendel's sonata for solo violin, which was published in 1716.

Bach's unaccompanied string works were largely forgotten during the 19th Century, when, apart from etudes and virtuoso caprices, composers generally ignored the genre of solo string music. With the restoration of Bach's solo works towards the end of the century, by violinists like Joachim and Ysaÿe, and later by the cellist Casals, came a renewed interest in the genre. Among the composers who devoted serious attention to such works were Kodaly, Reger and Hindemith.

Max Reger has been described as "Brahms' son and Bach's grandson." He was born near Bayreuth but is usually considered a Bavarian composer. He was also renowned as an organist and teacher. He was both a conservative in his preference for absolute music and classical forms and a modernist in his forward-looking approach to harmony and counterpoint. Near the end of his life, he composed several unaccompanied string works in a kind of progressive homage to Bach. In the *Praeludium and Fuga* for solo violin Reger writes with complex chromatic harmony, demanding intricate chordal textures from the performer.

Fritz Kreisler is remembered as one of the greatest violinists of the last century. A brilliant prodigy, he graduated with a gold medal from the Vienna Musikverein Konservatorium at the tender age of ten, having studied violin with Jacques Auber and theory with none other than Anton Bruckner. As a composer, his most popular legacy is his output of charming Viennese salon pieces, such as *Liebesleid* and *Caprice Viennoise.* For decades, he had also produced "arrangements" of baroque pieces by such composers as Pugnani and Francoeur. In 1935, he admitted to having pulled the wool over everyone's eyes: they were all concoctions of his own. The *Recitativo and Scherzo* belongs with his more serious works, such as his String Quartet in A Minor, and is dedicated to his colleague Ysaÿe, another connoisseur of art music for solo violin in the wake of the Bach revival.

— Allen Whear

Twilight Concert No. 4

July 24, 5:30pm • Church of the Wayfarer, Lincoln & Seventh, Carmel

Bach Festival Youth Chorus
John Koza, director

Madrigals to Modern

Stephen Leek *(b.1959)*	***Tungarre* (To sing)**
Claudio Monteverdi *(1567-1643)*	***Baci, soavi e cari* (Kisses, so sweet and burning)**
Thomas Sartorius *(b.1590)*	***Wohlauf, ihr lieben Gäste!* (Be well, lovely guests)**
John Dowland *(1563-1626)*	**Come again, Sweet Love**
Franz Schubert *(1797-1828)*	***Heilig ist der Herr* (Holy is the Lord)**
Knut Nystedt *(b.1915)*	**Immortal Bach**
R. Murray Schafer *(b.1933)*	**Epitaph for Moonlight**
Alberto Grau *(b.1937)*	***Kasar mie la gaji* (The earth is tired)**
Arvo Pärt *(b.1935)*	***Solfeggio***
Bjørn Kruse *(b.1946)*	***Dalakopen***
Charles Villiers Stanford *(1852-1924)*	**Quick, we have but a second**

The Madrigals to Modern Twilight Concert is underwritten in part through the generosity of Graniterock and the Robert and Virginia Stanton Endowment Fund of the Community Foundation for Monterey County.

Program Notes

Tungarre — This song is the first movement of *Man to Tree*, a work commissioned by the Australian Society for Music Education for their 1997 national conference. The text is a single Australian aboriginal word which means "voice" or "to sing."

Baci, Soavi e Cari — Madrigals, invented in Italy, are poetic songs for four, five or six voices originally sung by one singer on a part, usually unaccompanied by instruments. These songs of love, life, bliss, sorrow and death were to be sung by amateur singers for their entertainment value. Madrigal texts are usually one-stanza poems of free rhyme scheme. In the madrigal *Baci, soavi e cari* we hear of the romantic notion that "your kisses are so sweet... if with your kisses I might yield my last breath, O what a sweet and blissful death." Monteverdi is credited with the refinement of madrigals as well as refining early opera.

Wohlauf, ihr lieben Gäste — This German madrigal tells the story of the poor innkeeper whose only desire is to go home, yet his merry guests desire to stay up late singing and drinking. The tower clock strikes announcing the lateness of the hour and soon all must go home and to bed.

Come Again, Sweet Love — Although chiefly known as the great English composer and lutenist, Dowland traveled extensively. In Germany he received the patronage of the Duke of Braunschweig in Wolfenbüttel in 1594. He later traveled to Venice, Padua, Genoa, Ferrara and Florence; in Florence he played for Fernando I, the Grand Duke of Tuscany; he then returned to England in 1595. From 1598 to 1606 he served as lutenist for King Christian IV of Denmark. Music historian Nicolas Slonimsky wrote, "He was also noted for his songs, in which he made use of novel chromatic developments; he treated the accompanying parts as separate entities, thereby obtaining harmonic effects quite advanced for his time."

Heilig ist der Herr — One of the movements from Schubert's *Deutsche Messe*, this is a beautiful setting of *Holy, Holy, Holy... Holy is the Lord.* Schubert was a great Austrian composer who refined German lieder and the song cycle with *Die schöne Müllerin* and *Winterreise.* In addition to his eight symphonies, Schubert wrote volumes of orchestral works, lieder, piano and chamber works.

Immortal Bach — This fascinating composition takes the short motet, *Komm, süsser Tod,* of J.S. Bach and modernizes it by suspending the chords and turning them into tone-clusters that resolve very slowly. Knut Nystedt studied composition with Bjarne Brustad and Aaron Copland. He was organist at Torshov Church in Oslo 1946-1982 and professor of choral conducting at the University of Oslo 1964-1985. He was conductor of the Norwegian Soloists' Choir 1950-1990 and has toured with them in Scandinavia, Germany, France and three times in the United States.

Epitaph for Moonlight — The score for this piece does not use traditional music notation, a music staff or a definitive starting pitch. The score contains this description: "Moonlight is a study-piece for youth choir. It is an ear-training exercise, for the singers must learn to pitch their notes by interval from any note given." R. Murray Schafer writes, "I once gave a grade 7 class the assignment of finding suitable synonyms for the word "moonlight;" new words in a private language were to be invented that expressed in sound the concept of moonlight. The text of the present composition consists of some of these synonyms: Nu-yu-yul — Noorwahn — Maunklind — Malooma — Lunious — Sloofulp — Shiverglowa —Shalowa — Sheelesk — Shimonoell — Neshmoor." Shafer is an innovative Canadian composer who taught as artist-in-residence at Memorial University in Newfoundland and at Simon Fraser University. He has written many books on music, and has received numerous distinguished awards including six honorary doctorates from universities in Argentina, Canada and France.

Kasar mie la gaji — This exciting piece contains the following description: "For an international mobilization to save THE EARTH and a conscientious effort regarding the problems of the environment. The inhabitants of the African Sahel say: "Kasar mie la gaji" (The earth is tired). A composer, director and teacher, Alberto Grau is one of the leading musical personalities in the history of contemporary Venezuelan music.

Solfeggio — The contemporary Estonian composer Arvo Pärt has created this clever piece by merely using the major scale of Do-Re-Mi. The interest is created by assigning the scale degrees throughout the different vocal ranges (soprano, alto, etc.) and by shifting the octave placement.

Dalakopen — This composition is pure whimsy, using only nonsense syllables, yet manages to capture a delightful spirit. Bjørn Kruse was born in London and grew up in England, the United States and Norway. He studied at UCLA and the Norwegian Academy of Music where he has taught since 1976, becoming professor of composition in 1997. Since 1972, Kruse has been an active jazz musician, composer/arranger, producer and studio musician.

Quick, we have but a second — This brisk song is a setting of an Irish Air for mixed voices by one of Ireland's most talented and industrious composers. The song tells us that we should fill our cups, grasp the pleasure that's flying, because we have but a second and we must away, away! C.V. Stanford was appointed Professor of Composition at the Royal College of Music in 1883, where he also conducted the orchestra. In 1887 he also became Professor of Music at Cambridge, holding both positions until his death.

— John Koza

Twilight Concert No. 5

July 25, 5:30pm • Church in the Forest, Stevenson School, Pebble Beach

This concert will be broadcast on KUSP 88.9 FM on Tuesday, July 24, 2007 at 7:00pm

Romantic Twilight

Muzio Clementi
(1752-1830)

Nonet in E-flat Major
Adagio
Allegro con spirito

Louis Spohr
(1784-1859)

Grand Nonetto in F Major, Op. 31 (1813)
Allegro
Scherzo. Allegro
Adagio
Finale. Vivace

Emlyn Ngai, *violin*
Patrick Jordan, *viola*
Allen Whear, *cello*
Jordan Frazier, *double bass*
Robin Peery, *flute*
Neil Tatman, *oboe*
Ginger Kroft Barnetson, *clarinet*
Jesse Read, *bassoon*
Christopher Cooper, *French horn*

The Romantic Twilight Concert is underwritten in part by the Pebble Beach Company.

Program Notes

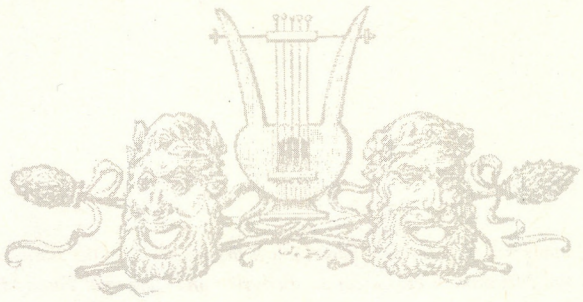
If you have ever taken piano lessons, you have probably played a piece by Clementi. A native of Rome, he studied music there and at age 13 had already obtained an organ post in his local parish. In a scenario worthy of Dickens, an Englishman on a Grand Tour encountered the precocious boy and, in his own words, "bought Clementi of his father for seven years." In 1766 the prodigy was brought to a country estate in Dorset, where for seven years he practiced the harpsichord and was tutored in the ways of an English gentleman. After the seven years were up, Clementi moved to London and embarked on a remarkable and varied career. In 1780, during a concert tour of the Continent, he participated in a piano contest with Mozart in the presence of Emperor Josef II in Vienna. Some years later, Mozart remarked that Clementi was a "charlatan, like all Italians." Back in London, however, Clementi enjoyed a growing reputation as a composer and virtuoso, producing huge quantities of piano music and methods, but also symphonies and chamber music. The symphonies evidently enjoyed brief acclaim but were eclipsed by those of Haydn and Beethoven. Eventually, he expanded his activities to include piano manufacturing. Two movements for nonet are among his unpublished manuscripts, so their date of composition has not been ascertained.

Louis Spohr is one of the most important, if underappreciated figures in music history. His long life spans the careers of Mozart and Wagner. As a violin virtuoso he was Germany's answer to Paganini, and as a composer he wrote prolifically in all the genres of the day, from opera and oratorio to concertos, symphonies, and chamber music. He conducted important first or early performances of works by Beethoven and Wagner. His innovations included the use of a baton for conducting and the invention of the violin chinrest. While the vast majority of Spohr's works are forgotten, certain pieces, such as this nonet, have stayed in the repertoire not just because of the novelty of their instrumentation but also because of their inherent quality, and guarantee him a permanent place in the musical firmament.

In 1813, Spohr moved to Vienna, where he had been appointed as leader of the orchestra of the Theater an der Wien. During his three-year tenure he befriended the increasingly antisocial Beethoven. A wealthy cloth merchant and former patron of Haydn and Mozart named Johann Tost approached Spohr with an unusual commission. For a generous fee, Tost would have the rights to all the chamber music written in the next few years, and would have to be present at all performances, public and private, of these works. Spohr already had string quartets available for this agreement, but, as he later wrote, "I bethought myself of my obligations to Tost, and asked him what he would like. He thought for a moment and decided for a nonette, made up of four strings plus flute, oboe, clarinet, horn and bassoon, to be written in such a way that each instrument would appear in its true character. I was much attracted by the difficulty of the assignment and went right to work. This was the origin of the famous Nonet... which remains to this day the only work of its kind... It was played at one of the first musicales of the new season and aroused such enthusiasm that it was repeated frequently in the course of that same season. Tost appeared each time with the score and parts under his arm, set them out on the music stands himself and gathered them up after the performance. He was as pleased by the applause as if he himself had been the composer."

Spohr's nonet did not remain "the only work of its kind" for long, for it served as a model for many composers (perhaps Clementi included) to come. Beside the idiomatic and often virtuosic writing for all of the instruments — not just for the violin — the musical content is of interest in itself. For example, notice how the first four notes of the piece form a motive which appears in various guises throughout the work: as a fugato in the development of the first movement, in the opening melody of the slow movement, and in the second theme of the last movement. This use of a unifying, almost cyclical theme is a technique that Beethoven would have appreciated.

— Allen Whear



Twilight Concert No. 6

July 26, 5:30pm • All Saints Church, Dolores & Ninth, Carmel

This concert will be broadcast on KUSP 88.9 FM in July 2008

The Bach Family Flute

Carl Philipp Emanuel Bach *(1714-1788)*

Trio Sonata for Flute, Violin and Basso Continuo in B-flat Major, Wq 161 no.2/H 578
Allegro
Adagio ma non troppo
Allegretto

Wilhelm Friedemann Bach *(1710-1784)*

Duo No. 1 for Two Flutes in E Minor, F.54
Allegro
Larghetto
Vivace

Johann Christoph Friedrich Bach *(1732-1795)*

Quartet No. 1 in D Major for Flute, Violin, Viola and Cello
Allegretto
Menuet and Trio

Johann Sebastian Bach *(1685-1750)*

Sonata for Flute and Obbligato Harpsichord in B Minor, BWV 1030
Andante
Largo e dolce
Presto
Gigue

Robin Peery and Dawn Walker, *flute*
Naomi Guy, *violin*
Marika Holmqvist, *viola*
Margaret Gay, *cello*
Andrew Arthur, *harpsichord*

The Thursday Twilight Concert is underwritten in part through the generosity of the Barnyard Shopping Village, Carmel and Dr. and Mrs. Arnold H. Gazarian, Berberian and Gazarian Family Foundation.

Program Notes

The transverse flute was one of the most popular musical instruments in Germany as early as the first quarter of the 18th Century. Indeed, the term *flute allemande*, or German flute, was long used to distinguish it from the recorder. It seems that all of the composers of the era wrote copious amounts of music featuring the flute, and J.S. Bach and his progeny were no exception. The most famous flute player of the time was an amateur. Frederick the Great, King of Prussia, built a musical empire around his passion for flute playing, bringing the best musicians available to his Sans Souci palace in Potsdam. J.J. Quantz instructed him and wrote hundreds of concertos tailored specifically to the abilities of the king.

C.P.E. Bach was employed there from 1740 to 1767 as harpsichordist, and was persuaded by the king to invite his famous father to court. Thus, according to Forkel, "The son could not avoid acquainting his father with these expressions of the King's... he [Sebastian] at length, in 1747, prepared to take this journey, in the company of his eldest son, Wilhelm Friedemann. At this time, the King used to have a private concert every evening, in which he generally performed some concertos on the flute. One evening, just as he was getting his flute ready and his musicians were assembled, an officer brought him a written list of the strangers who had arrived. With his flute in his hand, he ran over the list, but immediately turned to the assembled musicians and said, with a kind of agitation: 'Gentlemen, old Bach is come.' The flute was now laid aside; and old Bach, who had alighted at his son's lodgings, was immediately summoned to the palace..."

The trio sonata with flute and violin as the treble instruments was a popular genre; virtually every composer of the era wrote them, including the seventeen-year-old C.P.E. Bach. While in service to Frederick the Great some years later, between 1747 and 1751, he revised and updated his earlier sonatas and composed some new ones, including the Sonata in B-flat Major, not a surprising enterprise considering the flute-friendly environment at Sans Souci.

Wilhelm Friedemann was Bach's oldest son and perhaps closest to him personally. It was he who extended an invitation from his father to Handel, which the latter was unable to accept. While Friedemann was a prolific composer and brilliant improviser on the organ, he fell on hard times late in life. Two flute duos, which, with four earlier ones completed a set, were among the few instrumental works from this late period. He inherited the bulk of his father's collection of music, much of which he sold to meet his debts.

J.C.F. Bach is often called the "Bückeburg Bach" because of his years there in service to Count Wilhelm of Schaumburg-Lippe, who may have been a flute player. In 1767 he applied to be successor to Telemann as Kantor in Hamburg, a position that went to his older half-brother C.P.E. Bach. The next year, he published six quartets for flute and strings, a combination taken up with enthusiasm by his younger brother Johann Christian in London. Sadly, a large quantity of his unpublished music was destroyed during World War II.

Bach biographer Spitta described the Sonata in B Minor as "the best sonata for the flute that has ever existed." As in the sonatas for viola da gamba and the six violin sonatas being performed during this year's Festival on Sunday evenings, the harpsichord is not merely an accompanying continuo instrument. It has an *obbligato* role, that is, as an equal partner with the flute, with which the left hand and right hand parts essentially form a trio. The andante, despite its relaxed indication, resembles a concerto movement in formal design. In the largo e dolce, the flute predominates melodically in a movement reminiscent of a siciliano. The presto is a fugal *tour de force* linked to a final gigue by the shared motive: B-D-C#-G-F#.

— *Allen Whear*

Twilight Concert No. 7

August 1, 5:30pm • Church in the Forest, Stevenson School, Pebble Beach

This concert will be broadcast on KUSP 88.9 FM on Tuesday, July 24, 2007 at 7:00pm

Abendmusik: Bach, Biber and Buxtehude

Johann Sebastian Bach *(1685-1750)*

Sonata in G Major for Violin and Continuo, BWV 1021
Adagio
Vivace
Largo
Presto

Dieterich Buxtehude *(1637-1707)*

Cantata, *Mein Herz ist bereit,* BuxWV 73
(My heart is ready)

J.S. Bach

Sonata in E Minor for Violin and Continuo, BWV 1023
(No indication)
Adagio ma non tanto
Allemanda
Gigue

D. Buxtehude

Cantata, *Ich bin eine Blume zu Saron,* BuxWV 45
(I am a Rose of Sharon)

Heinrich Ignaz Franz von Biber *(1644-1704)*

Sonata VI in A Major for Two Violas d'amore
(from *Sonatae del Armonia Artificiosa*)

Douglas Williams, *bass*
Elizabeth Wallfisch, Carolyn Cole and Edwin Huizinga, *violin*
Patrick Jordan, *viola d'amore*
Joanna Blendulf, *viola da gamba and cello*
Andrew Arthur, *continuo*

The Abendmusik Twilight Concert is underwritten in part by the Pebble Beach Company.

Program Notes

In 1704, the year of Heinrich Biber's death far to the south, J.S. Bach requested a four-week leave from his position as organist in Arnstadt. His goal was to hear the greatest organist of his day, Dieterich Buxtehude, who held one of the most important musical posts in northern Europe as organist of the Marienkirche in Lübeck. It was more than 200 miles away, and Bach made the journey on foot. He may also have been curious about the possibility of future employment, since the aged Buxtehude would soon need a successor. One of the requirements of the job would have been to marry Buxtehude's daughter, a prospect which may have held as little attraction for Bach as it had for Handel the year before. In addition to his liturgical musical responsibilities, Buxtehude also directed a famous series of concerts called *Abendmusik*, which took place on Sunday afternoons. It is possible that Bach participated in these concerts as a string or keyboard player. He would have needed some source of income — at least to buy some new shoes. Apparently Bach's visit was a success, since his leave stretched to four months before he returned to Arnstadt.

— *Allen Whear*

The lovely G major sonata of Bach survives in a single source, a score written out by Anna Magdalena Bach with Johann Sebastian's help in 1732/3. The scale of the work is small, and the bass simple, supporting a very eloquent and expressive violin part. Bach reused this bass with new upper parts forming a sonata for flute, violin and continuo. (The bass was adapted by a member of Bach's circle to form another sonata for violin and clavier.) It is possible that Bach wrote the bass as a model to assist his pupils, perhaps his son C.P.E., to learn the art of composition upon a given bass.

The E minor sonata survives in a manuscript in Dresden dating from the early 1730s. It is dramatic and complex in nature with a toccata-like first movement on a pedal of E, bringing a tension to the whole that is only fulfilled when the fourth movement comes to its sad and exhausted finish.

Heinrich Ignaz Franz von Biber was born in Wartenberg and became a violinist at the castle of Kroměříž and the Salzburg court. In 1684, he became Kapellmeister in Salzburg where he died twenty years later. He is best known for his violin works, many of which employ *scordatura,* the unconventional tunings of the open strings. Biber wrote for the viola d'amore as if it were his favorite instrument. In this case, it has six strings with another six unbowed sympathetic strings, all tuned to C minor, thus producing its own resonance.

— *Elizabeth Wallfisch*

In the setting of Psalm 108 (verses 1-5), *Mein Herz ist bereit*, Buxtehude shows his skill at writing flashy, virtuosic music. The scoring for three violins is rare but used occasionally by Buxtehude in triumphant music; the close range of the three parts creates a bright and busy texture. This is particularly clear in the triple *Wache auf* (wake up) section when the voice sings trumpet themes of triads while the first violin plays rapid sixteenth-note arpeggios with lower strings playing chords in aggressive dotted rhythms.

This "sacred concerto" opens with a *sinfonia*, a generic word, interchangeable with sonata in the 17th Century, for an instrumental piece that introduced or preceded a vocal work. In *Mein Herz ist bereit*, the sinfonia seems to be an imitation of an Italian *sonata da chiesa*, a common form in the sonatas of Corelli whose works Buxtehude likely knew. In this case fast sections are related to the text, and the final 'section' is the entrance of the voice with this motive.

Interpreting text from Solomon's Song of Songs is a Christian quagmire, due to its erotic metaphors. In this excerpt, however, the calling to one's lover is frequently interpreted as a soul loving Christ, or vice-versa. From the very beginning, Buxtehude uses parallel thirds, a common baroque duet gesture for love, in the obbligato violin parts. The text stress-points in the phrase *Ich bin eine Blume zu Saron* are carefully done with the less important words set syllabically on eighth-notes leading into a swelling on *Blume,* an approximate notation of how one would naturally speak the words. We hear the repeated-note opening motive stated seven times in the voice and instruments. This seems to be a musical meditation, inviting the listener to consider a single statement heard over and over. The interspersing of instrumental sections that echo the singer offer another layer of reflection or commentary on the vocal line, in addition to the way in which the listener considers the text.

— *Douglas Williams*

Twilight Concert No. 8

August 2, 5:30pm • All Saints Church, Dolores & Ninth, Carmel

This concert will be broadcast on KUSP 88.9 FM in July 2008

Soave Strings

Luigi Boccherini
(1743-1806)

Sextet in E-flat Major, Op. 23, No. 1
Allegro molto
Larghetto
Minuetto

Wolfgang Amadeus Mozart
(1756-1791)

String Quintet in E-flat Major, K. 614
Allegro di molto
Andante
Menuetto. Allegretto. Trio
Allegro

Cynthia Roberts and Patricia Ahern, *violin*
Patrick Jordan and Karina Schmitz, *viola*
Allen Whear and Margaret Gay, *cello*

The Thursday Twilight Concert is underwritten in part through the generosity of the Barnyard Shopping Village, Carmel and Dr. and Mrs. Arnold H. Gazarian, Berberian and Gazarian Family Foundation.

Program Notes

The virtuoso cellist and composer, Luigi Boccherini, traveled far from his native Lucca, with extended stops in Vienna and Paris before finding a position as court composer to the Infante Don Luis of Spain. Discovering an excellent string quartet already in residence there, he augmented the ensemble with himself, creating a new genre, the cello quintet. He wrote extensively for this, his trademark combination, eventually accumulating over 140 such works. In the memorable year 1776, having already composed several of his early quintets, he experimented with the addition of a second viola, creating the first string sextets. Curiously, this combination did not catch on with other composers until the nineteenth century, when Brahms, Tchaikovsky, and even Schönberg would take it up with gusto.

One of the unique characteristics of Boccherini's music is its preoccupation with textures, particularly the softer shadings. His scores are peppered with sensual words such as *soave* and *amoroso*. In the first movement alone of Sextet No. 1, the words *dolce* or *dolcissimo* appear more than fifty times. Boccherini manipulates harmonic contrasts and formal structure in original ways, without being overly concerned about the rules governing either. In the minuet, the ceremonial swagger of the main theme is offset by no less than three contrasting trios, each featuring a different pair of instruments.

Boccherini and Mozart never met, but the popularity of Boccherini's chamber music and his stature as a favorite of the King of Prussia, whose patronage Mozart coveted, would have made it impossible for the latter to be completely ignorant of his music. Mozart's model for a quintet with two violas most likely came from fellow Salzburger, Michael Haydn. In his youth Mozart had been an active violinist, but after moving to Vienna he abandoned string playing in public in favor of private chamber music readings on the viola. He must have had a special fondness for quintets as a genre, for he continued to put some of his best music into them, even after his masterpieces in C major and G Minor had failed to find subscribers. The Quintet in E-flat Major, K.614, his final example, was completed in April 1791, about the time he began work on *The Magic Flute.* Published posthumously two years later, it carried the inscription *Composto per un Amatore Ongerese*, suggesting that it was commissioned by a Hungarian amateur (possibly Johann Tost — see Twilight Concert No. 2).

It has been proposed by Charles Rosen that the entire quintet is a tribute to Mozart's friend, Franz Josef Haydn, who had recently departed for England. The violas begin the work with a rollicking hunting horn call adorned with trills. This brief rhythmic motive unifies the sonata-allegro structure of the first movement, appearing everywhere, even in the second theme, a technique that was dear to Haydn's heart. The andante is a series of variations, similar in form and melodic shape to the Romanza in *Eine kleine Nachtmusik*. The menuetto is delightfully Austrian, especially its trio, a lilting Ländler with a static bass suggestive of a barrel organ. The genial, Haydnesque theme of the final allegro belies its sophisticated sonata-rondo form, complete with a fugato in the development section whose theme and counterpoint are both built from fragments of the opening melody.

— *Allen Whear*

Candlelight Concert No. 1

July 15, 9:00pm • Church of the Wayfarer, Lincoln & Seventh, Carmel

Bach and Buxtehude: Master and Mentor

Johann Sebastian Bach
(1685-1750)

Sonata No. 1 for Violin and Obbligato Harpsichord in B Minor, BWV 1014
Adagio
Allegro
Andante
Allegro

Dieterich Buxtehude
(1637-1707)

Sonata in G Minor for Violin, Viola da gamba and Harpsichord, BuxWV 261
Vivace
Lento
Allego
Lento
Andante
Grave
Gigue

J.S. Bach

Partita No. 3 for Solo Violin in E Major, BWV 1006
Preludio
Loure
Gavotte en Rondeau
Menuet I and II
Bourée
Giga

J.S. Bach

Sonata No. 6 for Violin and Obbligato Harpsichord in G Major, BWV 1019
Allegro
Largo
Allegro
Adagio
Allegro

Elizabeth Wallfisch, *violin*
Joanna Blendulf, *viola da gamba*
Andrew Arthur, *harpsichord and organ*

The Candlelight Concerts are underwritten in part through the generosity of Noland Hamerly Etienne & Hoss, Attorneys at Law.

Candlelight Concert No. 2

July 22, 9:00pm • Church of the Wayfarer, Lincoln & Seventh, Carmel

Bach and Buxtehude: Master and Mentor

Johann Sebastian Bach
(1685-1750)

Sonata No. 3 for Violin and Obbligato Harpsichord in E Major, BWV 1016
Adagio
Allegro
Adagio ma non tanto
Allegro

Dieterich Buxtehude
(1637-1707)

Sonata in D Major for Violin, Viola da gamba and Harpsichord, BuxWV 260
Adagio
Allegro
Largo
Arietta, Parte I-X
Largo
Vivace

J.S. Bach

Partita No. 1 for Solo Violin in B Minor, BWV 1002
Allemanda
Double
Corrente
Double
Sarabande
Double
Tempo di Bourée
Double

J.S. Bach

Sonata No. 2 for Violin and Obbligato Harpsichord in A Major, BWV 1015
[Andante] Dolce
Allegro
Andante un poco
Presto

Elizabeth Wallfisch, *violin*
Joanna Blendulf, *viola da gamba*
Andrew Arthur, *harpsichord and organ*

The Candlelight Concerts are underwritten in part through the generosity of Noland Hamerly Etienne & Hoss, Attorneys at Law.

Candlelight Concert No. 3

July 29, 9:00pm • Church of the Wayfarer, Lincoln & Seventh, Carmel

Bach and Buxtehude: Master and Mentor

Johann Sebastian Bach *(1685-1750)*

Sonata No. 5 for Violin and Obbligato Harpsichord in F Minor, BWV 1018
[Andante]
Allegro
Adagio
Vivace

Dieterich Buxtehude *(1637-1707)*

Sonata in E Major for Violin, Viola da gamba and Harpsichord, BuxWV 264
Grave
Vivace
Adagio
Poco presto
Lento
Allegro

J.S. Bach

Partita No. 1 for Solo Violin in B Minor, BWV 1002
Allemanda
Double
Corrente
Double
Sarabande
Double
Tempo di Bourée
Double

J.S. Bach

Sonata No. 4 for Violin and Obbligato Harpsichord in C Minor, BWV 1017
Largo
Allegro
Adagio
Allegro

J.S. Bach

Partita No. 2 for Solo Violin in D Minor, BWV 1004
Allemanda
Corrente
Sarabanda
Giga
Ciaccona

Elizabeth Wallfisch, *violin*
Joanna Blendulf, *viola da gamba*
Andrew Arthur, *harpsichord and organ*

The Candlelight Concerts are underwritten in part through the generosity of Noland Hamerly Etienne & Hoss, Attorneys at Law.

Program Notes

The Sonatas for violin and obbligato harpsichord are pieces of wonder and beauty, perfectly formed as only J.S. Bach could craft them. His love for the keyboard and the violin shows in every note. He creates and solves puzzles in the same breath, as can be clearly seen on the printed page.

These six sonatas rank alongside the sonatas and partitas for solo violin as Bach's most important set of chamber works.

It is significant that neither set is based upon the basso continuo form. Here all three parts are equal in importance. Each part is written for each player, and worked through in the different voices with Bachian ingenuity.

C.P.E. Bach wrote to his father's biographer, Forkel, "the six clavier trios are amongst the best works of my dearly beloved father. Even now" — after the styles had become more 'classical' — "they sound very good and give me many delights, regardless of the fact that they are over fifty years old. There are several Adagios among them which even today could not be composed in a more singing style."

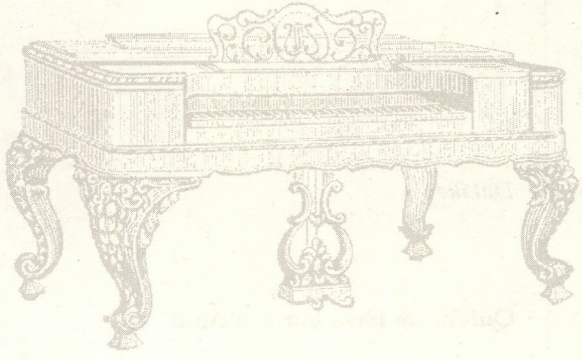
In 1802, Forkel, wrote, "They were first composed at Cöthen, and may be reckoned among Bach's first masterpieces in this field. They are throughout fugued; there are also a few canons between the clavier and the violin which are extremely singing and full of character. The violin part requires a master. Bach knew the possibilities of that instrument and spared it as little as he did his clavier." In essence the form is identical for all six works: a slow movement followed by a fugal movement of excitement and drive; then respite in another slower movement, which forms a moment of exquisite peace and an affirmation of essential beauty. Some of Bach's most affecting music is contained in the third movements of these sonatas. Then "the lights go on again" and a virtuosic finale is worked out with gusto and good taste; it is always energetic.

There is one exception to this formal pattern, the last sonata in G major. He started this sonata first and wrote three versions, finishing his last at the end of the other five. The essence does not change in the three versions. The material only differs in the extraordinary vignette of a harpsichord solo placed as a third movement — which conveys intimacy, pain and longing, grief perhaps — then gives way to the last joyous movement, which is like a country dance.

The sources for the works are, unfortunately, not in Bach's own hand. There are three, differing in details, but not in material. Bach's son, Carl Philipp Emanuel, rescued the material after his father's death and possibly copied some of the parts himself. Manuscripts survive in Dresden.

The evidence suggested by the sources indicates that Bach revived the six sonatas twice during his time in Leipzig, and the final version may indeed date from the late 1740s.

— *Elizabeth Wallfisch*



Family Concert

July 21, 4:00pm • Sunset Theater, San Carlos & Ninth, Carmel

Bach Festival Youth Chorus
John Koza, director

Madrigals to Modern

Stephen Leek *(b.1959)*	***Tungarre*** **(To sing)**
Claudio Monteverdi *(1567-1643)*	***Baci, soavi e cari*** **(Kisses, so sweet and burning)**
Thomas Sartorius *(b.1590)*	***Wohlauf, ihr lieben Gäste!*** **(Be well, lovely guests)**
John Dowland *(1563-1626)*	**Come again, Sweet Love**
Franz Schubert *(1797-1828)*	***Heilig ist der Herr*** **(Holy is the Lord)**
Knut Nystedt *(b.1915)*	**Immortal Bach**
R. Murray Schafer *(b.1933)*	**Epitaph for Moonlight**
Alberto Grau *(b.1937)*	***Kasar mie la gaji*** **(The earth is tired)**
Arvo Pärt *(b.1935)*	***Solfeggio***
Bjørn Kruse *(b.1946)*	***Dalakopen***
Charles Villiers Stanford *(1852-1924)*	**Quick, we have but a second**

The Family Concerts are underwritten in part through the generosity of at&t, Graniterock, Granite Construction, the Robert and Virginia Stanton Endowment Fund and the Gumm Fund for the Performing Arts of the Community Foundation for Monterey County.

Program Notes

Tungarre — This song is the first movement of *Man to Tree*, a work commissioned by the Australian Society for Music Education for their 1997 national conference. The text is a single Australian aboriginal word which means "voice" or "to sing."

Baci, Soavi e Cari — Madrigals, invented in Italy, are poetic songs for four, five or six voices originally sung by one singer on a part, usually unaccompanied by instruments. These songs of love, life, bliss, sorrow and death were to be sung by amateur singers for their entertainment value. Madrigal texts are usually one-stanza poems of free rhyme scheme. In the madrigal *Baci, soavi e cari* we hear of the romantic notion that "your kisses are so sweet... if with your kisses I might yield my last breath, O what a sweet and blissful death." Monteverdi is credited with the refinement of madrigals as well as refining early opera.

Wohlauf, ihr lieben Gäste — This German madrigal tells the story of the poor innkeeper whose only desire is to go home, yet his merry guests desire to stay up late singing and drinking. The tower clock strikes announcing the lateness of the hour and soon all must go home and to bed.

Come Again, Sweet Love — Although chiefly known as the great English composer and lutenist, Dowland traveled extensively. In Germany he received the patronage of the Duke of Braunschweig in Wolfenbüttel in 1594. He later traveled to Venice, Padua, Genoa, Ferrara and Florence; in Florence he played for Fernando I, the Grand Duke of Tuscany; he then returned to England in 1595. From 1598 to 1606 he served as lutenist for King Christian IV of Denmark. Music historian Nicolas Slonimsky wrote, "He was also noted for his songs, in which he made use of novel chromatic developments; he treated the accompanying parts as separate entities, thereby obtaining harmonic effects quite advanced for his time."

Heilig ist der Herr — One of the movements from Schubert's *Deutsche Messe*, this is a beautiful setting of *Holy, Holy, Holy... Holy is the Lord*. Schubert was a great Austrian composer who refined German lieder and the song cycle with *Die schöne Müllerin* and *Winterreise*. In addition to his eight symphonies, Schubert wrote volumes of orchestral works, lieder, piano and chamber works.

Immortal Bach — This fascinating composition takes the short motet, *Komm, süsser Tod,* of J.S. Bach and modernizes it by suspending the chords and turning them into tone-clusters that resolve very slowly. Knut Nystedt studied composition with Bjarne Brustad and Aaron Copland. He was organist at Torshov Church in Oslo 1946-1982 and professor of choral conducting at the University of Oslo 1964-1985. He was conductor of the Norwegian Soloists' Choir 1950-1990 and has toured with them in Scandinavia, Germany, France and three times in the United States.

Epitaph for Moonlight — The score for this piece does not use traditional music notation, a music staff or a definitive starting pitch. The score contains this description: "Moonlight is a study-piece for youth choir. It is an ear-training exercise, for the singers must learn to pitch their notes by interval from any note given." R. Murray Schafer writes, "I once gave a grade 7 class the assignment of finding suitable synonyms for the word "moonlight;" new words in a private language were to be invented that expressed in sound the concept of moonlight. The text of the present composition consists of some of these synonyms: Nu-yu-yul — Noorwahn — Maunklind — Malooma — Lunious — Sloofulp — Shiverglowa —Shalowa — Sheelesk — Shimonoell — Neshmoor." Shafer is an innovative Canadian composer who taught as artist-in-residence at Memorial University in Newfoundland and at Simon Fraser University. He has written many books on music, and has received numerous distinguished awards including six honorary doctorates from universities in Argentina, Canada and France.

Kasar mie la gaji — This exciting piece contains the following description: "For an international mobilization to save THE EARTH and a conscientious effort regarding the problems of the environment. The inhabitants of the African Sahel say: "Kasar mie la gaji" (The earth is tired). A composer, director and teacher, Alberto Grau is one of the leading musical personalities in the history of contemporary Venezuelan music.

Solfeggio — The contemporary Estonian composer Arvo Pärt has created this clever piece by merely using the major scale of Do-Re-Mi. The interest is created by assigning the scale degrees throughout the different vocal ranges (soprano, alto, etc.) and by shifting the octave placement.

Dalakopen — This composition is pure whimsy, using only nonsense syllables, yet manages to capture a delightful spirit. Bjørn Kruse was born in London and grew up in England, the United States and Norway. He studied at UCLA and the Norwegian Academy of Music where he has taught since 1976, becoming professor of composition in 1997. Since 1972, Kruse has been an active jazz musician, composer/arranger, producer and studio musician.

Quick, we have but a second — This brisk song is a setting of an Irish Air for mixed voices by one of Ireland's most talented and industrious composers. The song tells us that we should fill our cups, grasp the pleasure that's flying, because we have but a second and we must away, away! C.V. Stanford was appointed Professor of Composition at the Royal College of Music in 1883, where he also conducted the orchestra. In 1887 he also became Professor of Music at Cambridge, holding both positions until his death.

— John Koza

Sandor Salgo Memorial Concert

July 23, 8:00pm • Stanford Memorial Chapel, Stanford University

Festival Chorale
Andrew Megill, conductor

From Darkness into Light

Francis Poulenc *(1899-1963)*

Quatre motets pour un Temps de Penitence
(Four motets for a Time of Penitence)
I. *Timor et tremor*
II. *Vinea mea electa*
III. *Tenebrae factae sunt*
IV. *Tristis est anima mea* (SOLOIST: Jolaine Kerley, *soprano*)

Carlo Gesualdo *(c.1561-1613)*

Tenebrae Responsories for Sabbato Sancto
Sicut ovis
Jerusalem, surge
Plange quasi virgo
Recessit pastor
O vos omnes
Ecce quomodo moritur
Astiterunt reges
Aestimatus sum
Sepulto Domino

READER: David Wittrock

Richard Rodney Bennett *(b. 1936)*

The Season of His Mercies (from *Sermons and Devotions*)

SOLOIST: Pablo Corá, *tenor*

Randall Thompson *(1899-1984)*

Alleluia

The audience is respectfully asked to refrain from applause.

The Sandor Salgo Memorial Concert is underwritten in part through the generosity of Stanford University Office of the Dean of Humanities, Stanford University Department of Music, Sybase, Inc., Hugh and Sheila Barton, John and Tashia Morgridge, Joanna Shreve and Cyril and Jeanne Yansouni.

Program Notes

Chorale Director Andrew Megill was powerfully struck by his initial visit to the Carmel Mission. "It's a place of such extraordinary ambience and character that I wanted to find music that would use its inherent drama," he says of his debut program here. "I was especially interested in the play of light and shadow in the space." Tonight's concert reflects the impact of that vivid first impression.

Gesualdo's *Tenebrae* exemplify perhaps more than anything else the closing years of the Italian musical renaissance. Motets and madrigals had become so rootbound in their counterpoint that they verged on self-strangulation. (Thanks to the lead of Monteverdi and his fellow modernists, a sharp breakdown into plain melodies with simple chordal accompaniment ensued.) For Gesualdo, a prince of Venosa and, notoriously, murderer of his wife and her lover, the motet remained a potent form, allowing the cultivated mind (his) to savor the expressive nuances — tortured if need be — of its five- and six-part contrapuntal textures.

We find ourselves drawing a quite different conclusion, however, owing to the rise of the new harmonic practice that began the Baroque era and has long since conditioned listeners like us worldwide. We hear harmonies that often seem bizarre and progressions that lead mysteriously into cul-de-sacs. But, to Gesualdo, harmony was incidental. As the 20th Century Hungarian composer, Zoltan Kodaly, insightfully advised, "We concentrate our attention upon notes sounded below one another and are immediately searching for triads if groups of notes are sounded simultaneously. But music, melodious in its essence, is not to be listened to in this way. If we succeed in surveying a larger area with our glance, that is to say, if we hear horizontally, the grating dissonance comes to an end at once."

Poulenc, who had manifested no particular interest in setting sacred text until a close colleague met violent death in 1936, went on to produce a major body of heartfelt, and widely cherished, religious works (including, by extension, his opera *Dialogues des Carmélites*). "While attending the first performance of Milhaud's marvelous *Cantates de la paix* and *Deux cites* I suddenly came up with the exact image for my Motets," he wrote. In his own description they are, "as realistic and as tragic as a Mantegna painting." Here is angular and austere writing soothed only occasionally by chordal, hymnlike textures. The first, *Timor et tremor*, takes fragments from Psalms 54, 56 and 30, the second comes from the Lamentations of Jeremiah, the dramatic third from the Gospels, and the last from Jesus' words to his apostles in Gethsemane.

Notwithstanding his enormous success as a composer of classical works, film scores and operas, Sir Richard Bennett has lately made clear that he'd rather spend his talents writing popular songs and singing them in intimate nightclubs, which, in fact, is what he does. *Sermons and Devotions,* completed in 1983, was commissioned by the King's Singers for their 25th anniversary and sets words by John Donne in homophonic and antiphonal textures. The text, taken from Donne's sermon on Christmas Day, 1624, at St. Paul's Cathedral in London, reminds the faithful to count their blessings:

> *God made Sun and Moon to distinguish seasons, and day, and night, and we cannot have the fruits of the earth but in their seasons; But God hath made no decree to distinguish the seasons of his mercies;*
>
> *In Paradise the fruits were ripe the first minute, and in heaven it is always Autumne, his mercies are ever in their maturity.*
>
> *If some King of the earth have so large an extent of dominion, in North, and South, as that he hath Winter and Summer together in his Dominions, so large an extent East and West as that he hath day and night together in his Dominions, much more hath God mercy and judgement together.*
>
> *He brought light out of darknesse, not out of a lesser light; he can bring thy summer out of winter, though thou have no spring; Though in the ways of fortune or understanding or conscience, thou have been benighted till now, wintered and frozen, clouded and eclypsed, damped and numbed, smothered and stupefied till now, now, God comes to thee. Not as in the dawning of the day, not as in the bud of the spring, but as the sun at noon to illustrate all shadowes, as the sheaves in harvest, to fill all penuries, all occasions invite his mercies, and all times are his seasons.*

Thompson's *Alleluia,* written in 1940, was commissioned by Serge Koussevitzky for the opening of the Berkshire Music Center at Tanglewood. It is probably the best known among his nearly twenty choral settings. When the performance pendulum swings back toward the classico-romantic sounds of the Eastman and Curtis schools, Thompson's important body of American music, like *E*very *G*ood *B*oy, *D*eserves *F*avor.

— *Scott MacClelland*

Family Concerts

July 28, 4:00pm • Sunset Theater, San Carlos & Ninth, Carmel

Young Artist Showcase
For biographies and photos, please see page 45

Antonio Vivaldi *(1678-1741)*
Concerto for Violin in F, RV293 ("Autumn")
Movements 1 and 3
Kenneth Cho, *violin*
Lalla Lowe, *piano*

Johann Sebastian Bach *(1685-1750)*
Goldberg Variations, BWV 688
Aria and Variation # 1
Tyler Hayford, *piano*

Francesco Geminiani *(1678-1762)*
Sonata in C Major, Largo
Joyce Yoon, *violin*
Lucy Faridany, *piano*

Carl Philipp Emanuel Bach *(1714-1788)*
Solfegietto

J.S. Bach
Prelude in C Minor, BWV 999
Patrick Murphy, *piano*

J.S. Bach
Aria *"Ich will dir mein Herze schenken"* from *St. Matthew Passion*, BWV 244
Stephanie Johnson, *soprano*
Lucy Faridany, *piano*

Georg Philipp Telemann *(1681-1767)*
Fantasy No. 1 in A Major for Flute Solo
SangEun Sim, *flute*

The Family Concerts are underwritten in part through the generosity of at&t, Graniterock, Granite Construction, the Robert and Virginia Stanton Endowment Fund and the Gumm Fund for the Performing Arts of the Community Foundation for Monterey County.

Antonio Soler
(1729-1783)

Sonata in D Major; Sonata in G Minor
Li Schmidt, *piano*

Adam Falckenhagen
(1697-1761)

Minuet in E Major; Vivace in A Major
Dhruva Noel, *guitar*

J.S. Bach

Italian Concerto, BWV 971, Movement 1
Sarah Chang, *piano*

J.S. Bach

Sonata for Solo Violin No. 2 in A Minor, BWV 1003
Movement 4: Allegro
Joy Yamaguchi, *violin*

J.S. Bach

Toccata in E Minor, BWV 914
Adagio, Fuga: Allegro
Jonathan Wang, *piano*

J.S. Bach

Concerto for 2 Violins, BWV 1043
Movement 1: Vivace
Minju and Johnny Lim, *violins*
Gabrielle Micheletti, *piano*

The Carmel Bach Festival is deeply grateful to Church of the Wayfarer, Carmel, for providing facilities for the auditions in April. Many thanks also to Carteena Robohm, Wayfarer's Director of Music Ministries, for her invaluable help in the adjudication.

And a very special *Thank You!* to Mary Castagna, without whose support the entire "Discovery Series" would not be possible.

The Adams Vocal Master Class Showcase

August 4, 2:30pm • Sunset Theater, San Carlos & Ninth, Carmel

This concert will be broadcast on KUSP 88.9 FM in July 2008

2007 Adams Fellows

Angela Cadelago, *soprano*
Katherine Growdon, *mezzo-soprano*
Dana Joseph Wilson, *tenor*
Nikolas Nackley, *baritone*

***Pillars of the Baroque* — An Afternoon of Bach and Handel**

Johann Sebastian Bach *(1685-1750)*	**Chorus: *Herr, gib, daß ich dein Ehre* from Cantata BWV 107, *Was willst du dich betrüben*** Full Ensemble
J.S. Bach	**Aria: *Tief gebückt und voller Reue* from Cantata BWV 199, *Mein Herze schwimmt im Blut*** Ms. Growdon
George Frideric Handel *(1685-1759)*	**Aria: *Da tempesta il legno infranto* from *Julius Caesar*, HWV 17** Ms. Cadelago
J.S. Bach	**Aria: *Schlummert ein, ihr matten Augen* from Cantata BWV 82, *Ich habe genung*** Mr. Nackley
J.S. Bach	**Duet: *Ruft und fleht den Himmel an* from Cantata BWV 63, *Christen, ätzet diesen Tag*** Ms. Growdon and Mr. Wilson
J.S. Bach	**Aria: *Seufzer, Tränen, Kummer, Not* from Cantata BWV 21, *Ich hatte viel Bekümmernis*** Ms. Cadelago
Handel	**Aria: *Shepherd, what art thou pursuing?* from *Acis and Galatea*, HWV 49** Mr. Wilson
Handel	**Aria: *Core spera e teme* from *Xerxes*, HWV 40** Ms. Growdon
J.S. Bach	**Duet: *Der ewig reiche Gott* from Cantata BWV 192, *Nun danket alle Gott*** Ms. Cadelago and Mr. Nackley
J.S. Bach	**Aria: *Sanfte soll mein Todeskummer* from *Easter Oratorio*, BWV 249** Mr. Wilson
Handel	**Aria: *Honor and arms scorn such a foe* from *Samson*, HWV 57** Mr. Nackley
J.S. Bach	**Chorale: *Gloria sei dir gesungen* from Cantata BWV 140, *Wachet auf!*** Full Ensemble

Neil Tatman, *oboe, oboe d'amore;* Dawn Walker, *flute*
Patricia Ahern and Joseph Tang, *violins;* Meg Eldridge, *viola;* Paul Rhodes, *cello*
Bruce Moyer, *double bass;* Michael Sponseller, *harpsichord, organ*

Printed texts and translations will be available at the door.
This is the final event of the 2007 Adams Vocal Master Class.
David Gordon, *Director;* Kendra Colton, Sanford Sylvan and Michael Dean, *2007 Faculty*
Michael Sponseller, *repetiteur and musical preparation*

The Carmel Bach Festival is deeply grateful to Carmel Presbyterian Church for graciously providing facilities for the Adams Master Class working sessions.
This program is generously made possible each year in part by the Virginia Best Adams Endowment Fund and the Carmel Music Society.

2007 Virginia Best Adams Vocal Master Class

"They turn emotion into sound." The famous 18th Century journalist Charles Burney used these words to describe the great singers of the 1730s. Emotion in the Baroque? Yes indeed! The vocal music of the early 18th Century, despite its structural complexity and physical rigors, is nonetheless filled with a wealth of emotion and feeling.

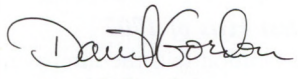
How, and to what extent, do we singers convey this emotional content to the listeners? How do we respect the stylistic and interpretive constraints of the repertoire, and still communicate the "language of the heart" to our audience?

Each summer in the Adams Vocal Master Class we seek the answers to these and many other fascinating questions. In an intense but light-hearted atmosphere we hear a wealth of vocal music and explore all aspects of style, technique, communication and artistry. Vocal coachings like these, actual working sessions, are usually a private affair, but in Carmel we open the doors and invite the public to join us. You can watch and listen as young professional singers refine their artistry.

The Adams Vocal Master Class was founded in 1984 through the generosity and vision of Virginia Best Adams and her friends and family. With the continued support of the Carmel Presbyterian Church and our ever-growing family of donors and friends, this wonderful event continues to grow and flourish. Every winter the Bach Festival receives applications from talented young professional singers from around the world. We select four gifted vocalists and invite them to join the Festival ensemble to study and coach with Festival solo artists. Carmel is the only place in North America where young singers are awarded a cash stipend to coach Baroque music in a professional environment.

In leading this year's sessions, I'm joined by Bach Festival vocal soloists Kendra Colton, Sanford Sylvan and Michael Dean, all dedicated and distinguished artist-teachers. And we welcome Michael Sponseller to Carmel as Festival keyboardist and accompanist for the master classes.

I cordially invite you to join us for these stimulating sessions, and experience with us the joy of the singer's art.



David Gordon
Director, Adams Vocal Master Class

Master Classes take place Noon-2:00pm on Mondays: July 16, 23, and 30, and Thursdays: July 19, 26, and August 2, at Carmel Presbyterian Church, Ocean Ave. and Junipero. All sessions are open free to the general public. (Please note: Monday July 16 only, the session begins at 12:30pm)

The four Adams Fellows appear in concert with members of the Festival Orchestra on Saturday August 4 at 2:30pm in the Sunset Theater. Tickets are $20 and available at the door.

Master Class Website: www.spiritsound.com/bachinfo.html

Discovery Series at a Glance

Three weeks of entertaining free events: open rehearsals, vocal master classes, instrument demonstrations, conversations with performers, outdoor brass serenades, family concerts and more!

Learn about the music in the context of history and the composers' lives, and deepen your understanding of the world of culture and ideas surrounding the music we perform. Unless otherwise noted, Discovery Series events take place in Carpenter Hall, Sunset Center Lower Level. Follow the signs from the Sunset Theater parking lot, or enter from Mission Street.

Up Close and Personal

The Carmel Bach Festival is an ensemble of nearly 100 performers from around the world. Meet the people who make the music in these informal and interactive discussions.

Tuesday, July 17 **4:00-5:00pm**

The Care and Feeding of the Choral Ensemble

Andrew Megill (Associate Conductor and Chorale Director) and John Koza (Festival Youth Chorus Director and Asst. Conductor of Chorale and Chorus) with David Gordon.

Thursday, July 19 **4:00-5:00pm**

Unsung Heroes: the Festival Technical Staff

Doug Mueller (Production Manager), Michael Becker (Stage Manager) and Carey Beebe (Keyboard Technician) with David Gordon.

Tuesday, July 24 **1:00-2:00pm**

You Are Your Instrument: The Singer's Life

David Gordon talks with Festival vocal soloists, Chorale members, and Adams Master Class participants.

Thursday, July 26 **10:30-11:30am**

Winds of Change

Principal Bassoonist Jesse Read and friends play double-reed orchestral wind instruments.

Tuesday, July 31 **1:00-2:00pm**

Stringing Us Along

Principal Violist Patrick Jordan leads a demonstration of historic and modern string instruments, including the rarely heard Viola d'Amore.

Thursday, August 2 **10:30-11:30am**

The Well-Tempered Keyboardist

Andrew Arthur and Michael Sponseller describe the gentle art of Baroque harpsichord and organ playing.

Informal Pre-Concert Talks

These entertaining presentations will whet your appetite for the musical masterpieces at the Festival! With enlightening anecdotes about composers' lives, and fascinating cultural and historical insights, we hope to share our enthusiasm and excitement!

Saturdays July 14, 21, 28 *(not Aug. 4)* **2:30-3:30pm**

Motion and Emotion: The Baroque Aesthetic

Dr. Grant Voth, distinguished scholar and dynamic presenter, uses fascinating images and examples to explore the "sister arts" of the Baroque era: poetry, painting, and music.

Saturday, July 14 (Opening Night) **6:00-6:30pm**
Saturdays July 21, 28 **6:45-7:15pm**

Our Mouths Filled with Laughter

David Gordon, Festival Education Director, introduces the festive music performed on our opening night concert.

Sundays July 15, 22, 29 **12:45-1:45pm**

Our Eyes Filled with Tears

J.S. Bach's *St. Matthew Passion* is filled with subtle dramatic power. David Gordon unveils some of the hidden inner workings of this complex masterpiece.

Mondays July 16, 23, 30 **6:45-7:15pm**

Flights of Fancy

David Gordon sets the scene for the Monday evening concert of concerto fireworks, high drama, and high camp!

Tuesdays July 17, 24, 31 **6:45-7:15pm**

Bach: The Composer of Ideas

Grant Voth previews our innovative Aha! Bach concert, an evening of music and spoken words by J. S. Bach.

Thursdays July 19, 26, August 2 **6:45-7:15pm**

Greatest Hits of 1707

David Gordon tells the intertwined stories of Bach, Handel, and Scarlatti, all born in 1685 and all featured in the great choral music of the Thursday evening concert.

Fridays July 20, 27, August 3 **6:45-7:15pm**

The Birth of a Symphony

David Gordon explores the significance of three great classical symphonies by Beethoven, Haydn, and J.S. Bach's ninth son, J.C.F. Bach.

Monday, July 16 through Saturday, July 21

Bach Academy

Forty-two Santa Cruz students between the ages of 8 and 14 will participate in a week-long program designed to nurture children in the appreciation of the music, life and times of Johann Sebastian Bach. Interaction with Carmel Bach Festival musicians will take place on July 19.

The Bach Academy is sponsored in part by a generous grant from William and Denise Watkins — Seagate LLC.

Pre-Festival Open Rehearsals

In these actual working sessions, Festival Music Director Bruno Weil leads the ensemble in rehearsals for three Festival concerts. You can watch as they explore great music and the many complex details of the performance. Gather in the Sunset Center Foyer 1/2 hour before start time for an introductory discussion by Festival staff members.

Friday, July 6 — 10:00am-12:30pm

A Bouquet of Symphonies *(Orchestra)*

Tuesday, July 10 — 7:00-9:30pm

St. Matthew Passion *(Chorale, Chorus, Orchestra)*

Wednesday, July 11 — 10:00am-12:30pm

The Brilliant Artistry of Bach *(Chorale, Chorus, Orchestra)*

Music for All Ages – Free Family Concerts

Free admission. Open seating. Approximately one hour.

Saturday, July 7 — 1:00pm
Golden State Theater, Monterey

Family Concert
This family concert is an informal and interactive musical program to demonstrate instruments and the music process.

Sunday, July 15 — 3:00pm
St. Mary of the Nativity Church, Salinas

Tower Brass and Mariachi
Funding provided by the Harden Foundation and the James Irvine Foundation.

Saturday, July 21 — 4:00pm
Sunset Theater, Carmel

Festival Youth Chorus
Youth Chorus members from throughout the Central Coast will be led by John Koza.

Thursday, July 26 — 7:00pm
Oldemeyer Center, Seaside

Brass, Woodwind and Keyboard
This family concert includes a brass, woodwind and keyboard ensemble.

Saturday, July 28 — 2:00pm
National Steinbeck Center, Salinas

Family Concert
This family concert is an informal and interactive musical program to demonstrate instruments and the music process.

Saturday, July 28 — 4:00pm
Sunset Theater, Carmel

Young Artist Showcase
Middle and high school students from the Central Coast are showcased in an informal hour of Baroque classics, hosted by David Gordon.

Tower Music

Open air serenades by the Festival brass. With innovative programming and musical direction by Suzanne Mudge, these half-hour courtyard serenades are a Festival favorite.

Sunset Center Terrace
Sundays, 1:45pm
Saturdays, Tuesdays, Fridays, 7:20pm

Carmel Mission Garden
Wednesdays, 7:55pm

Carmel Barnyard Shopping Village
Friday, July 13, 2:00pm

Virginia Best Adams Vocal Master Class

"Great Music is greater than our ability to perform it."
— Robert Shaw

Each winter the Bach Festival invites applications from talented young vocal artists from around the world. We select four — the best of the best — and bring them to the Carmel Bach Festival to study and be coached by Festival solo artists.

Vocal sessions are not rehearsals or performances. In Carmel we open the doors to this usually private process and invite the public to witness young professional singers as they refine their vocal art. In a casual, light-hearted atmosphere we hear a wealth of vocal music and examine all aspects of style, technique, communication, and artistry.

Adams Vocal Master Class Working Sessions
Mondays July 16, 23, and 30 — Noon-2:00pm
Thursdays July 19, 26, and August 2 — Noon-2:00pm
Carmel Presbyterian Church – *Ocean Ave. and Junipero*

(Note: The session on Monday, July 16 begins at 12:30pm)

Adams Vocal Master Class Showcase with members of the Festival Orchestra
Saturday, August 4 — 2:30pm
Sunset Theater — *tickets are available at the door*

Master Class Website
www.spiritsound.com/bachinfo.html

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Golden Chairs are gifts to the Carmel Bach Festival Foundation's permanently restricted Endowment Fund. Through careful and responsible management of the principal, these gifts provide an ongoing source of income to the Festival that will be recognized in perpetuity.

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It is a privilege to announce the establishment of the Violet Jabara Jacobs Musician Sponsorship Endowment Fund. Contributions to this permanently restricted endowment fund will be matched by Violet Jacobs, the income of which will be used to support the engagement of our professional musicians.

The following individuals have pledged and/or contributed to the Carmel Bach Festival Endowment Fund between the dates of May 16, 2006 and May 14, 2007. Their pledges and contributions will be matched by Mrs. Jacobs. We would like to extend to them a special thank you for their generosity.

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The Continuo Society members have named the Carmel Bach Festival in their estate planning. The following individuals are helping ensure the Festival's legacy of inspiration and beauty through music for generations to come. The Festival thanks these members for leaving a legacy gift to help build a stronger future for the Carmel Bach Festival.

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Glossary of Terms

Affekt *(Affection)* Term used in German Baroque music for the expressive character of a piece — joyful, fearful, sorrowful, etc. The 18th Century "Doctrine of the Affections" maintained that music has the power to stir the emotions of the listener through the use of specific musical devices such as key, instrumental color, rhythm, or the direction or contour of the melodic line.

Baroque Designation for a period of Western cultural history lasting from roughly 1600 to 1750. (Bach's death in 1750 offers a convenient date for the close of the era.) The origin of the term is obscure but it may derive from the Portuguese word *"barroco,"* referring to an irregularly shaped and highly prized pearl. Music journalists in the early 18th Century first used the term as a pejorative to mean "strange," "bizarre," "unnatural" and "unrefined" when discussing the arts of the previous generation. Music of the Baroque era typically emphasized bold contrasts, ongoing rhythmic momentum, and strong bass lines to support the harmony.

Basso continuo The foundation of ensemble music in the Baroque era is the "continuous" bass line. The word "continuo" used alone may also be used informally to refer to the musicians who perform this part. At least two musicians are required in most cases — one to play the bass line on a melody instrument — cello, bass viol, double bass or bassoon — the other to play an instrument capable of producing chords — an organ, harpsichord, or theorbo (bass lute). This performer filled in the harmonies indicated by numbers written above or below the bass line.

BWV Abbreviation for Bach-Werke-Verzeichnis ("Listing of Bach's Works"), the catalogue of Bach's music published by Wolfgang Schmieder in 1950 and updated several times since then. The numbers are used to specifically identify the many works of Bach, but do not indicate the chronology of the composition.

Cadenza An ornamental free-form passage near the conclusion of a vocal aria or instrumental movement, either written by the composer or improvised by the performer.

Cantata A vocal chamber work usually consisting of several recitatives and arias, and sometimes an opening and closing chorus or chorale. Bach composed more than 300 cantatas, of which around 200 survive today. Most were sacred cantatas created for use in the Lutheran service. The typical Bach cantata contained texts related to the Gospel read on a specific day in the church year and performed just before that day's homily. He also wrote secular cantatas for occasions like weddings, birthdays, name days, academic ceremonies, and ascensions to office.

Cantus firmus A melody featured prominently within a larger musical texture, often sung by a section of a chorus in unison. In the Baroque era, composers often derived a cantus firmus melody from a "Chorale" melody (see below).

Chitarrone The chitarrone was most probably evolved c.1580 by a member of the Camerata of Florence, as accompaniment to the new style of song writing, musica recitativa. It supplied simple harmonic support for the voice, and was often played by the singer. *(See "Theorbo")*

Chorale A Lutheran hymn for congregational singing, such as those created by Martin Luther and his followers at the outset of the Protestant Reformation. Chorale melodies adapted from earlier Medieval chants were given decisive rhythms so untrained singers could sing them more easily. The texts, in German instead of Latin for the instruction of the faithful, consisted of many stanzas, which Bach and his contemporaries knew by heart. A simple, four-part chorale brings a number of Bach's sacred cantatas to a satisfying close. The word "Chorale" may also refer to a vocal ensemble, such as the 28-voice Carmel Bach Festival Chorale.

Concerto A multi-movement work based on the contrast between a soloist or group of soloists and a larger ensemble. The Concerto grosso of the later Baroque period features several soloists pitted against a larger group of musicians, as in Bach's Brandenburg Concertos. Solo concertos require a single virtuoso soloist who at some points merges back into the ensemble.

Continuo *See "Basso continuo"*

Compiled by David Gordon and Jean Widaman

Counterpoint / Contrapuntal A musical form in which multiple melodies interact and support each other in a complex way to form the substance of the work. (As opposed to a single melody supported by chords.) The art of writing counterpoint was considered a key skill in Baroque composers, and J.S. Bach was a renowned master of this art.

Fugue A composition (or part of a composition) in which a single, easily recognized theme, called the "fugue subject," is announced by one voice then echoed by others, entering one at a time. Once all voices are in play, they proceed without interruption into an episode of free counterpoint, punctuated from time to time by restatements of the original subject. Many fugues come to an exhilarating close with a series of overlapping entries called a "stretto." The term "fugue" comes from the Latin word fuga, meaning "flight."

Kapellmeister Literally "Master of the Chapel." In our modern terms, this common Baroque title (held by Bach and many others) encompasses "Bandmaster," "Conductor," and "Ensemble Leader." Often refers to the master of music in a royal court: leader of the orchestra and composer of music for court use.

Libretto The text or script of an opera, cantata, oratorio, or other work for voices and orchestra. Composers and librettists often collaborated in shaping the libretto. Also, a printed version of the script sold to members of the audience. The term libretto means a "small book," like the ones early opera audiences purchased at the opening of a new opera. Printed librettos typically contain a listing of the cast of characters and the text and/or translation. They may also provide a synopsis of the plot, description of scenes and stage directions.

Lyra viol The lyra viol is a somewhat smaller cousin to the bass viola da gamba. It is further distinguished from other gambas by the custom of utilizing a large variety of different tuning systems. This practice enables the performer to make a single lyra viol often sound like several instruments at once and achieve different colors, timbres and resonance qualities. Twenty-two different tunings are found in one single seventeenth century British source alone, The Manchester Lyra Viol collection. *(See also "Viola da gamba")*

Minuet Originally refers to a dance in "triple time" (three beats per measure, as 3/8) and moderate tempo. This is one of the few early common Baroque dance forms to survive into the late-18th Century era of Mozart and Haydn, and a "minuet" movement is a standard component of the early classical symphonies of those and other composers of that time.

Obbligato A solo instrument featured prominently in an aria or other ensemble work, partnering equally with the solo voice.

Opus numbers Assigned to works published by a composer during his or her lifetime. *See also "BWV", and "RV."*

Oratorio A musical drama based on sacred subject matter, often with a narrative story line presented as a series of recitatives, arias and choruses. Originating in Italy in the 17th Century, oratorio was originally performed like an opera: with scenery, costumes and staging. However, beginning with Handel's oratorios in the 1730s, oratorios are usually performed in "concert" format. The development of the oratorio form in the 17th and 18th Centuries parallels the development of the wildly, and newly, popular opera. When theatres and opera houses were closed during Lent, opera-starved audiences flocked to oratorio performances instead. The *St. Matthew Passion* is a Passion Oratorio. *(See "Passion")*

Overture An instrumental introduction to an opera or oratorio.

Partita A suite of movements, usually for solo instrument, representing dances popular during the Baroque era. The typical order of movements — Prelude, Allemande, Courante, Saraband and Gigue, each with its own musical personality — resulted in vivid contrasts from one movement to the next.

Passion In the 17th and early 18th Centuries, many German composers wrote musical settings of the Crucifixion story for performance during the Lutheran liturgy on Good Friday. Bach's *"St. Matthew Passion,"* a setting of chapters 26 and 27 from the Book of Matthew, tells the story of the last hours of Jesus' life. The story is interspersed and embellished with arias and choruses composed to poetic, non-Biblical text, giving the listener time to contemplate and react to the story line. *(See "Oratorio")*

Performance Parts Instrumentalists do not play from a "full score" (in modern terms, the conductor's score) containing the music for all instruments. Performance parts contain only the music for each individual performer.

Recitative Music for solo voice that increases the intelligibility of the words by imitating the rhythmic patterns, inflections, and natural rise and fall of human speech. Lightly accompanied by a few instruments and continuo or by continuo alone, recitative served a narrative function in 17th Century opera — setting the scene, advancing the story line, and presenting sung dialogue the audience could easily follow. By the beginning of the 18th Century recitative appeared in cantatas, Passions and oratorios, as well as in opera.

Ritornello A short introduction to an aria, often featured again at the end. Frequently heard before, between, and following the instrumental passages of a "Concerto."

RV In the 1960s, musicologist Peter Ryom catalogued the music of Antonio Vivaldi, assigning each work a number. Today, Ryom's catalog is considered definitive and it is common to see RV (for Ryom Verzeichnis ["Listing"]) numbers follow the title of a piece. Confusion occasionally arises because Vivaldi's publishers sometimes assigned opus numbers. On our concert programs you will see either an opus number or an RV number.

Sonata Originally, a piece that is sounded (from Latin sonare, "to sound") by an instrument, as opposed to a piece that is sung (from cantare, "to sing"). In the Baroque period, the word was applied to compositions consisting of several short, contrasting movements performed by from one to six musicians. In the Classical period, it designated a multi-movement piece for a solo instrument, such as the piano, or a solo instrument accompanied by piano. *(For comparison, see "Cantata")*

Suite French overture in the first half, followed by sequence of dance movements with French titles.

Tempo markings Indications of the speed and character of a composition, an individual movement, or a portion thereof. In the Baroque era, these markings indicated more the character of the piece, rather than a specific speed (the metronome had not yet been invented.) Usually expressed in Italian, since music printing began in Venice, tempo indications may be specified by the composer or assigned by a later editor. Some of the most frequently encountered terms are Largo — slow and stately; Lento — slow; Adagio — slow and leisurely; Andante — at a moderately slow walking pace; Moderato — moderate; Allegro — fast; Vivace — brisk and lively; Presto — very fast; and Prestissimo — as fast as possible.

Tenebrae The Latin word for "darkness" or "shadows." In the Roman Catholic liturgy, the *Tenebrae* service evokes the emotional aspects of the Passion story in a visual as well as auditory way. One of the most conspicuous features of the service is the gradual extinguishing of candles until only a single candle, considered a symbol of Jesus, remains. The 2007 Mission Concerts include Tenebrae setting by the late-16th Century master Carlo Gesualdo. *(See "Passion")*

Theorbo A large bass lute used as a solo instrument, to accompany a singer, or as part of the continuo group in a larger ensemble. In addition to six courses (pairs) of gut strings, the theorbo has seven or eight courses of extremely long, low-sounding strings and produces a bright, clear sound, valuable for projecting low bass tones. Bach called for theorbo in some of his cantatas, in the St. John Passion, and in an early version of the *St. Matthew Passion*. The Foyer Recitals feature the theorbo and other members of the lute family.

Toccata A virtuoso piece for solo keyboard performed with apparent abandon, giving the impression that it is being improvised on the spot. The term, derived from the Italian word toccare, meaning "to touch," suggests a performer approaching an unfamiliar instrument and sitting down to "touch" the keys in a free, improvisatory manner, simultaneously loosening up his fingers, exploring the capabilities of the instrument, and demonstrating his keyboard prowess to anyone listening. In many Bach toccatas for harpsichord and organ, brilliant virtuoso display gives way to a fugue, either as part of the toccata or as a separate movement following it.

Viola da gamba A member of the viol family of instruments popular during the sixteenth century and gradually supplanted by the violin family during the course of the 17th and 18th Centuries. Like the cello, the viola da gamba is held between the player's knees, thus its name, meaning, "leg viol." Bach called for a viola da gamba where he wanted its distinctive tone color, as in the alto aria *"Komm, süsses Kreuz"* from the *St. Matthew Passion*. *(See also "Lyra Viol")*

Ackowledgments

The Carmel Bach Festival gratefully acknowledges the following restaurants and markets who have generously provided food for our musicians and stage crew during rehearsal and concert breaks. Please help us express our thanks by giving them your support.

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The Carmel Bach Festival relies on the willingness of individuals to open their homes for the use of our musicians during their five-week stay. Additionally, travel costs have been greatly reduced through the donation of airline miles. We extend our appreciation and thanks to those listed below for making it possible for our musicians to be part of the community and have a home away from home.

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Mary Wells
Mark Wendland
Jean Widaman
H. Lawrence Wilsey
Blanca Zarazua

CELEBRATING 70 Years

OF A FESTIVAL WITHOUT EQUAL

The story of the Carmel Bach Festival begins in 1922 when Dene Denny and Hazel Watrous came to Carmel to rest for six weeks... and didn't leave. Miss Watrous designed a home for her mother and found her design talents in great demand. Eventually she designed 36 homes in Carmel. The homes were considered modern and people came from far and near to gaze at what these modernists were up to. One sported a red roof! Hazel opened an art gallery and displayed her portrait paintings there.

Miss Denny was also a modernist. She attracted much attention as a pianist presenting Shoenberg's Op. 23 in San Francisco in a recital of modern works. It was the first time people in the west had heard this music. Additionally, she was interested in drama. She and Hazel leased the Golden Bough Playhouse and presented 18 contemporary plays. They were instrumental in the renovation of The First Theatre in Monterey for the purpose of producing melodramas — which continued until the theater's closing for earthquake retrofitting just a few years ago. A 1938 newspaper quote states that these melodramas, "...used an unmitigated standard of correctitude and fine taste has been manifested."

Together they brought music to the Monterey Peninsula. Their art gallery was thrown open to music rehearsals as was their home, Harmony House. (See accompanying photo of Dene playing the piano for Hazel in their home.) The Carmel Music Society helped support this new venture in 1932, and the Monterey Peninsula Orchestra was born. There were nights when "the first rather febrile voices of the embryonic Monterey Peninsula Orchestra could be heard wailing up and down the avenue by any citizen going for the last mail," according to *The Carmel Cymbal.*

In 1935 they added the Carmel Bach Festival to their accomplishments by producing a four-day series of free lectures, recitals, open rehearsals and a final concert at the Carmel Mission, "fulfilling a greater promise than Denny and Watrous had dared to dream." We celebrate 70 years of the Festival in the following pages with photos and quotes that reflect the Festival's roots, its growth and vitality.

1930s

Dene Denny and Hazel Watrous created a buzz on the streets of Carmel when they met friends and told them of their plans for a four-day Bach Festival in 1935. And, they immediately christened it as an annual event. By 1938 it was already making waves — radio waves. The first presentation of J.S. Bach's *B Minor Mass* in Carmel Mission was broadcast nationwide live on NBC radio. Early festivals were sponsored by the Carmel Music Society and the Monterey Peninsula Orchestra Association. Advertising stated, "Spend Your Vacation in Carmel-by-the-Sea. Include the Carmel Bach Festival in your vacation schedule."

The "Heralding Trombones" have been a fixture of the Festival since 1936.

Ernst Bacon, Sascha Jacobinoff and Michel Penha were the conductors during the first three years of the Festival.

"Myra Palanche will give daily lectures... (she) has a notable gift for humanizing the music of Bach." 1937

Alice Ehlers, harpsichordist 1939 — first use of a harpsichord.

"The busiest place in Carmel, this week, and the most exciting, has been the Denny-Watrous Gallery. In fact, it might be called a madhouse, if it were not for the extra-ordinary and happy self-possession of Dene Denny and Hazel Watrous...in preparation for the Bach Festival." (quote from Carmel Cymbal*) Open rehearsals and free lectures were held in the Denny-Watrous Art Gallery beginning the first year of the Festival.*

Monterey Peninsula Orchestra, the 1932 community players became the mainstay of the Bach Festival.

"The inauguration of a summer festival of music of Johann Sebastian Bach marks the first of an annual series of music festivals which will attract visitors from throughout the country to Carmel, making of it a center of creative activity." (Quote on 1935 program cover)

Everett Smith, mayor of Carmel, of the bass section. "Everett is Del Monte's tree expert and forester, whose low C is as solid as the roots of the trees he climbs." All the orchestra and chorus members were local amateur musicians.

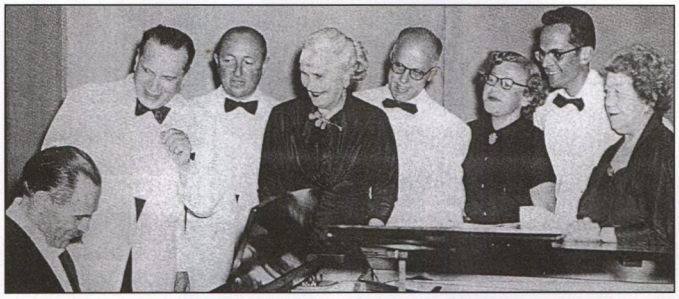
Patterned after European variety theater performances, the Denny-Watrous Management Company brought the continental revue, Les Jou-Joux to the first Festival.

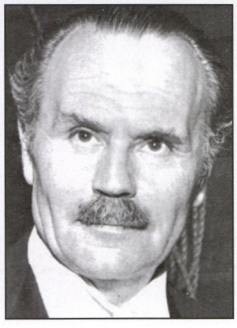
1940s

Although billed as an annual festival, World War II brought a three-year lull to the event. Stability was found through a continuing conductor, Gastone Usigli, who served the Festival from 1938 until his death in 1956. Most participants were local amateurs and professionals. An early brochure stated, "...the orchestra will be augmented by some fifteen professional artists from California and elsewhere, who are giving their services through their interest in the musical opportunity which the Festival affords." And, Sunset Auditorium was found to have a resident bat (or two)!

Photo courtesy The American Red Cross, Carmel Chapter.

"Was there ever a time in the history of the world when we needed this more?" stated the Carmel Pine Cone *in July, 1942, speaking of the music of Bach that would be heard at the Festival that month. But, due to World War II, the following years were dark for the Festival. Here, nurses are rolling bandages at the Carmel Red Cross office. When the Festival returned in 1946, it was to an overflow crowd.*





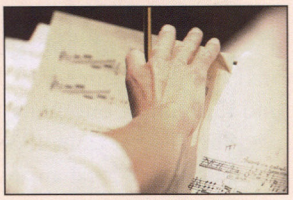
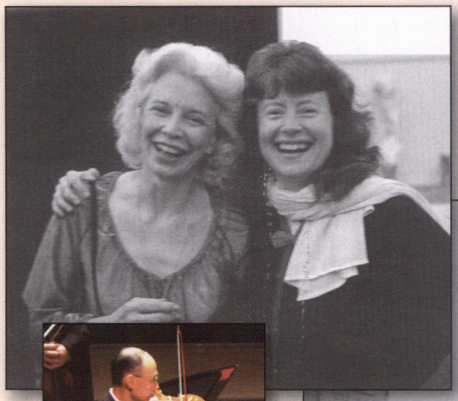
Having become the conductor in 1938, Gastone Usigli continued with the Festival until his sudden death just prior to the 1956 season. All 69 orchestra and chorus members were volunteers; only the conductor was paid. In a 1947 Time *magazine article entitled, Bach to the Sea, he said, "Community singing is fine, but it is best for Christmas carols. A local chorus can do Gilbert and Sullivan, but the B Minor Mass — ah! That's another matter. I have to extract something from these young people they never knew they had. Sometimes I think that if they make love the way they sing, it must be horrible."*

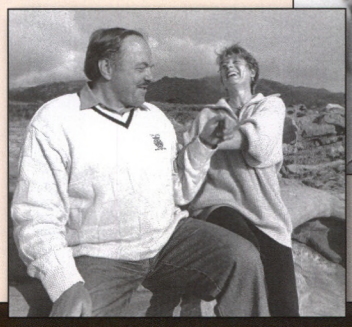
Angie Machado, assistant choral conductor, with Dene Denny, manager of the Festival, and Gastone Usigli, conductor. Angie was a tireless worker for the Festival management and an enthusiastic leader in the cause of making and having good music.

Carmel Bach Festival Expands to One Week!

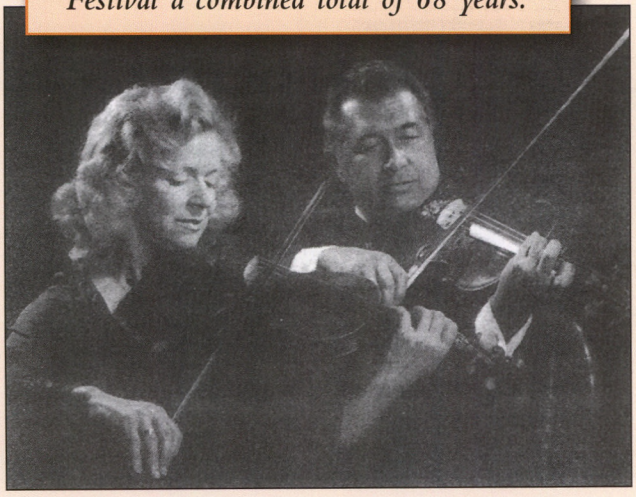
Noel Sullivan (left) was the "godfather" of the Festival. He was a soloist with the Festival, as was Roland Hayes (right) and he hosted many cast parties at his farm, Hollow Hills, the site of the current Carmel Valley Manor. His home had a large music room with organ and piano. A philanthropist, the Festival was fortunate that he loved Baroque music; he underwrote much of the early Festival's expenses. (Photo courtesy of Carmel Valley Manor.)

"Every year during the CBF the bat which lives somewhere in the high reaches of Sunset Auditorium comes down to sweep gracefully among the mortals there below. There was some worry during the early concerts this week that harm may have befallen the winged guest. Then, last night a breath of relief swept the audience. During the last number by Roland Hayes the bat darted about the stage, and remained for an encore and an orchestral selection. One dignified wag (Reginald Inwood) was heard to remark, sotto voice, from the audience, 'Johann Sebastian Bat'." (quote in the July 26, 1946, Monterey Peninsula Herald*)*

Musicians





Marilyn and Fidel Sevilla felt the Bach Festival was "family." They met at the Festival and married three years later. Their license plate read "FIDLYN," a contraction of FIDel and MariLYN — and they did just that, playing at the Festival a combined total of 68 years.



1950s

The 1950s brought huge changes to the Festival due to death. Hazel Watrous, one-half of the Festival's management team, died in 1955. Then, in March 1956, its long-time conductor Gastone Usigli died of a heart attack at the age of 58. Dene Denny chose his successor herself. Nineteen fifty six ushered in the thirty-six year reign of Maestro Sandor Salgo. Dene was not well and asked Maestro Salgo not only to be the conductor but also the Festival's music director. Within a few years his wife, Priscilla, joined him as part of the staff. Many stellar musicians, such as concert mistress Rosemary Waller, began following Salgo to Carmel each summer.

Ralph Linsley, pianist, associated with the Festival since its inception and for 44 years, accompanies the chorus for a 1955 weekday concert.

"Better than ever," seems to be the consensus of the crowd. Note the families lined along the fence — all the better to hear the trombone music coming from Sunset's tower.

Upon becoming the music director for the Festival, Sandor Salgo initiated a three-year cycle of Bach's Mass in B Minor, St. John Passion, *and* St. Mathew Passion.

*Hazel Watrous and Dene Denny, founders and directors of the Carmel Bach Festival, hold aloft a banner of their favorite composer as the Festival opens for the 13th time. Gastone Usigli conducts, and a few of the soloists are also shown in Sotomayor's cartoon. They are Ervin Mautner, violinist; Noel Sullivan, basso; Maxim Schapiro, pianist; and Ludwig Altman, organist. Heralding trombones and the chorus provide the background. (*SF Chronicle, *July 16, 1950)*

Priscilla Salgo, Master of Music from Westminster Choir College, begins work with the professional chorale which augmented the chorus beginning in 1959.

photo by Steve Crouch appearing in the The Spectator.

Jean Crouch Fulkerson, cellist, Carmelite and holder of the record of having appeared in every Bach Festival except the one in 1942, the year of her marriage. Jean made her first professional appearance in 1932 at age 12 in Carmel with the original Monterey Peninsula Orchestra, forerunner of the Bach Festival. She was studying with conductor Michel Penha and since has studied with various masters of the cello. It was the sight of Jean Crouch's blonde curls and rapt expression that inspired Maxine Albro to create the painting that now hangs over the fireplace in the Denny-Watrous home in Carmel Woods.

Dene Denny chats with the Festival's new conductor and his wife, Sandor and Priscilla Salgo, following the opening night concert and Maestro Salgo's debut.

Dene Denny and Sandor Salgo with the 1959 soloists.

1960s

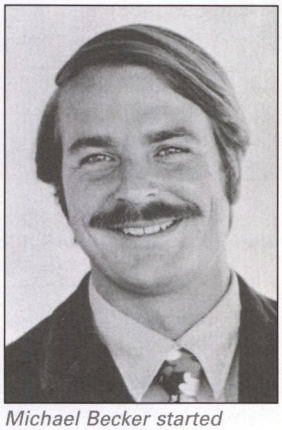
Although the decade began with the death of its founder, Dene Dennis, the Festival expanded in many ways during the 1960s. It moved from one week to ten days; premieres were heard, and the program cover boasted its first color photo of chorale members in Carmel Mission. Participants came, loved the Festival and stayed for many years. These included Ken Aherns, who started as the organist and assistant chorale conductor and Michael Becker, stage crew member who continues as our stage manager to this day. The mission concert made a change, moving its midnight start time to 11:00 pm!

Louise di Tullio, flute and piccolo with the L.A. Philharmonic Orchestra, was in her early 20s when she began her solo work with the Festival.

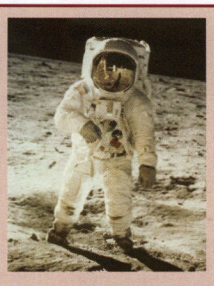
Although the first Festival had its closing concert in the Carmel Mission Basilica, that practice was stopped when World War II began. Maestro Salgo brought Mission concerts back in 1961 with a midnight performance.

The first color cover!

James Schwabacher, tenor soloist for almost 20 years, continued his association with the Festival for 43 years. "San Francisco's Gentleman of Music," he was associated with the SF Opera Merola program, the Spring Opera, and initiated the Schwabacher Debut Recital Series, which he founded in 1983 to give budding young singers a chance to launch their careers.



Michael Becker started working on the stage crew in 1963. He has been here every summer since and is now our stage manager.



"A coincidence timed with almost countdown accuracy brought the Carmel Bach Festival performers and audience to grips with the St. Mathew Passion on Sunday. At the moment of the moon landing, the musical religious experience that followed emphasized that no matter how far out into the universe man's scientific achievements may take him, the individual cannot escape the eternal spiritual questions. The degree of involvement was inspired by Sandor Salgo's approach, which regards the musical beauty and spiritual aspects as inseparable." (Robert Commanday, in the San Francisco Chronicle, *1969)*

Following Salgo's desire to have the full range of Baroque music, Orfeo, a Fable in Music by Claudio Monteverdi was performed in 1965.

Sold out concerts were the norm. The need to increase from a week to 10 days was evident and occurred in 1961.

*This unposed (we swear!) picture of Metropolitan Opera alto Shirley Love (r) and San Francisco soprano Delcina Stevenson, was taken while Director Sandor Salgo worked with the Bach Festival chorus. (*Carmel Pine Cone, *July 27, 1967)*

1970s

At the beginning of the decade the Festival grew to a full two weeks and by 1979 it expanded to its current three weeks. Priscilla Salgo directed the chorus at a summer music day camp. The warmth and humanity of Maestro Salgo's approach to the literature of the Baroque era inspired a 1975 Festival critic to state: "Again and again, the genius of Bach found its proper instrument in Salgo. Rarely has one man had a greater impact upon the evolution and development of a musical institution than has Maestro Salgo with the Carmel Bach Festival."

Hans Pischner, German harpsichordist, pianist, and musicologist was guest harpsichordist in 1979. He has been Deputy Minister of Culture in Germany and president of the International Bach Society, as well as president of the New Bach Society of Leipzig.

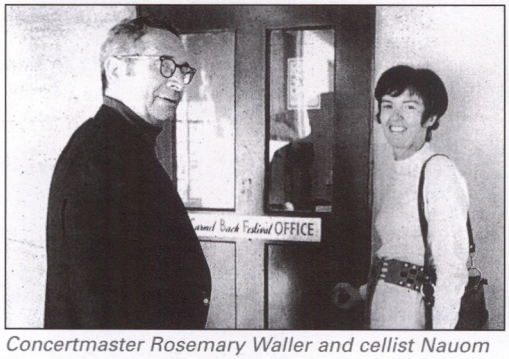
Bruce Lamott, harpsichordist and lecturer, began with the Festival in 1974 and later succeeded Priscilla Salgo as choral director. Bruce reminisces, "Beyond his lifetime of keen intellect, gift for teaching, and musical inspiration to last a lifetime, Sandor's limitless energy was astonishing. How he managed to conduct six performances a week and still appear at our recitals and lectures — and at the almost-daily parties — is still a mystery. We suspected a body double!"

"Your enthusiastic response these past few years has lead to early concert sellouts and hundreds of people disappointed. There simply were not enough seats for all who wished to attend the Festival. Hence, our full two-week season this year." (Howard Bucquet, President, CBF 1973)

Raymond Dusté was the principal oboe player from 1954 until 1980.

In 1978 Chancellor Helmut Schmidt was the guest of George Shultz; they sailed on Monterey Bay. Chancellor Schmidt heard that there was a Bach Festival in town and wanted to attend. It was a sold-out performance and finding 30 seats for his entourage was a challenge. Board members gave up their seats and made promises to patrons whose seats they requisitioned (!?) so that the chancellor could attend.

"I wanted to make music as well as to teach and to communicate its meaning to others. That is my life."
— Sandor Salgo



Concertmaster Rosemary Waller and cellist Nauom Banditsky arrive for a Festival rehearsal. Ms. Waller was concertmaster from 1968 until 1988.

"The directors think their talents are better than ever, the clinicians think they are 'great kids,' and everyone thinks they sound like angels." Quoted in the 1972 program speaking about the summer music day camps.

Patrons & Volunteers Make the Festival

"The wonderful music fills my soul, and I have glorious musical memories to take home and enjoy throughout the year."

— Teddy Ellison, long-time patron who attends each year with her two sisters

1980s

The 1980s were filled with anniversaries and birthdays, and the Festival was in a celebratory mode. It was the decade of the 300th anniversary of the birth of Johann Sebastian Bach, the 50th anniversary of the founding of the Carmel Bach Festival and the 30th anniversary of Sandor Salgo's tenure as music director and conductor. And, in honor of Virginia Best Adams' eightieth birthday the Virginia Best Adams Master Vocal Class was established. With so much to celebrate, we are devoting two pages to this period in the life of the Festival.

What a lovely way to spend an evening! Dinner was served to many Festival patrons in the brand new Monterey Bay Aquarium. Members of the Festival orchestra played in various ensembles throughout the aquarium.

Check out that head of hair! David Gordon was the tenor soloist beginning in 1983. He continues to enhance the Festival as education director, lecturer and director of the Adams Vocal Master Classes.

Organist Ken Ahrens participated in the Festival for 27 years. A poster showing Ken as JS Bach was presented to him on the occasion of his 25th anniversary with the Festival in 1988. Over the years he was the chorus director, organist, librarian and operations manager.

Filling in unexpectedly, 1980 found Jesse Read playing the bassoon at the Festival. Little did he know that he would return each year and one day become the Festival's managing director.

A free outdoor concert was played on the Carmel Mission grounds in celebration of the 50th anniversary of the Festival. It was a festive, full house.

In celebration of the 300th anniversary of the birth of Johann Sebastian Bach, longtime patron and internationally known artist, Emile Norman, donated an inlay portrait of Herr Bach. Jo Barton, president of the board, unveils the piece.

Pricilla Salgo directed the Choral Workshop for many years, a music workshop for students sponsored by the Lyceum of the Monterey Peninsula and the Carmel Bach Festival.

1980s

Celebrating the 50th anniversary of the Festival, Maestro Sandor Salgo became our own pied-piper and led a parade of musicians down Ocean Avenue.

1987 was the only year where an accordion player was a participant! The Cambridge Huskers, "have had six albums released world-wide…and they have inspired fan clubs and a cartoon strip."

"The Festival was expanded to three full weeks, including 21 concerts, 17 recitals, and 12 lectures and symposia." (quote from 1983 program book)

The Public Broadcasting Service produced a television broadcast of the Mission Concert in 1985. It was shown nationally during the Christmas season of 1986 and Easter of 1987.

*The New York Baroque Dance Company presented masked baroque dancers in 1989. "The dance of the eighteenth century is entirely part of its society… The mysteries of the dance are interwoven with the very life and history of the culture that gives birth to art." (*Dance Magazine *1989)*

Although there had been a few banners before 1982, Nancy Morrow began the research and construction of banners specific to the music of the Mission — a practice that continues to this day. We now have a collection of more than 80 such colorful and appropriate banners. (Photo courtesy Carmel Pine Cone, *1982)*

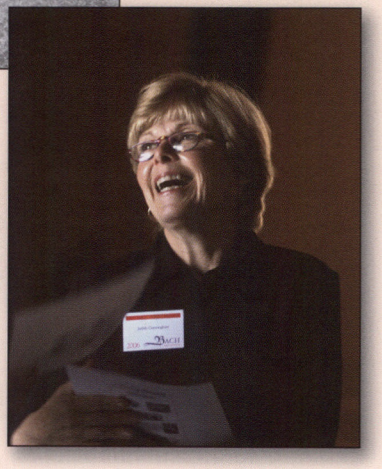
"Mr. Salgo is a deft, sympathetic conductor with an unsurpassing sense of what Bach is up to." (quote from SF Bay area newspaper music critic; photo by Ansel Adams)

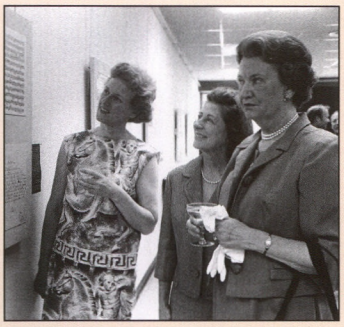
Rosemary Waller, concertmaster for 25 years and participant for 32 years, shares the stage with the assistant concert master, Mark Volkert. Many patrons referred to Ms. Waller as "our Rosemary." Upon her retirement in 1988, Mark became the concertmaster.

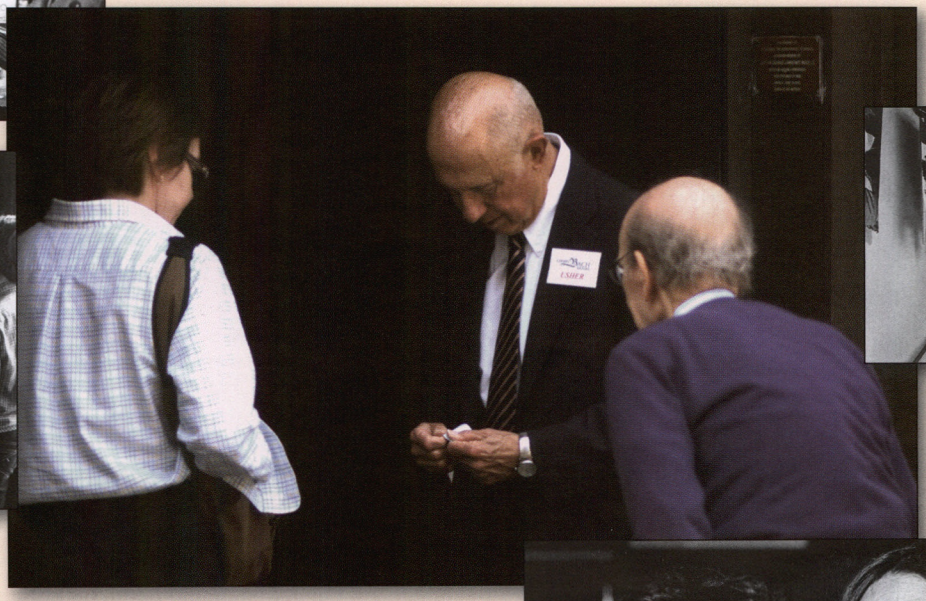
The Virginia Best Adams Endowment was established in 1984 by the family and friends of Virginia Best Adams to celebrate the eightieth birthday of this charming lady. The fund enables talented young singers to study with master vocalists of the Baroque period during the Festival. Both Virginia and her husband, Ansel, loved music and held a longtime interest in the Festival.

Volunteers & Patrons

Eleanor Avila has been a part of the Festival for 43 years. Congratulations, Eleanor! She has been the choral accompanist and is a volunteer extraordinaire. What would our keyboard players do without you to turn the pages?







"My first year with the Festival was its 30th anniversary and in all these years since, I have found the friendships forged...boundless in their rewards."

— Dottie Roberson

1990s

Maestro Salgo announced his retirement in 1991 after 36 years with the Festival. An international search was held and the current conductor and music director, Bruno Weil, began his tenure. He brought a different look to the Festival with a new concertmaster and some new soloists to mix with long-time musicians. Building on the legacy of Sandor Salgo, Bruno Weil advanced the Festival's reputation for excellence and expanded the repertoire. A new stylistic awareness became evident in this decade of growth and renewal.

The new concertmaster, Libby Wallfisch, gave several master class sessions to train musicians in Baroque techniques. Here we see Allen Whear puzzling over a phrase.

The new music director and conductor, Bruno Weil, is introduced to excited patrons at a reception held at the Carmel Art Association.

In seven different seasons our program book cover has been graced with an image from the wonderful photography of Ansel Adams. This 1998 cover, like the others, was provided as a generous donation from the Ansel Adams Publishing Rights Trust.

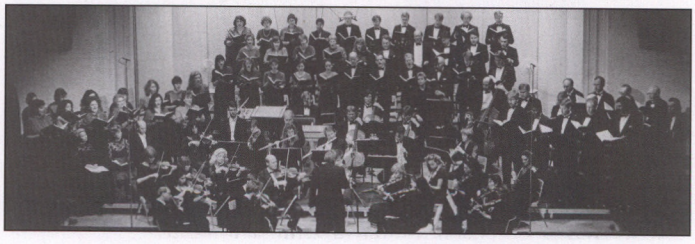
Twilight recitals began at the Church in the Forest in 1995. Soloist Catherine Robbins sings in recital in this lovely setting.

"Kevin Fryer, a man who has earned a reputation as one of North America's finest and most artistic instrument builders..." set up an actual working harpsichord studio at the Festival in 1998.

Wolfgang Basch began with the Festival in 1985.

Elizabeth Wallfisch has had a close association with Bruno and soon after his work with the Festival began, Libby joined the Festival. She has been the concertmaster since 1993.

The oratorio, Acis and Galatea, *was staged in 1992. David Gordon is singing the role of the shepherd, Acis.*

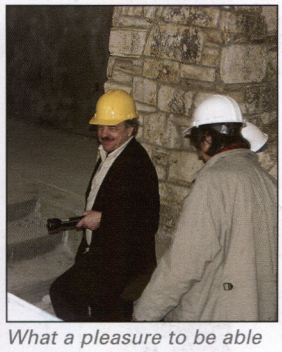
After 36 years as music director and conductor of the Festival, Maestro Sandor Salgo retired. The program cover featured a photo of the maestro taken by Ansel Adams. Sandor stated, "The Bach Festival was my life's work." He said that he tried to communicate, "the aura of reverence and the profundity of feeling," of Bach's music.

2000s

On the move — that was the theme early in this decade! We attended the Festival in the familiar surroundings of Sunset Center in 2000, but were then displaced for its renovation. The Naval Postgraduate School, where we held the 2001 concerts, had fine acoustics, but had to be abandoned by visitors after tightened security later that year. Santa Catalina School hosted us on their campus; with little to no parking, busses ferried us to the auditorium. And, then in 2003 the orchestra rehearsed in the new Sunset facilities — the first musical group to perform there. The acoustics were wonderful, the air conditioning cool AND quiet, and the amenities for patrons and musicians incredibly enhanced. We are at home! Maestro Weil celebrated his 10th and 15th years with the Festival during this decade; new outreach endeavors continue, and patrons find the summer Festival "vital," "magical," and "invigorating."

Sanford Sylvan joined the Festival as a soloist in 1997 and said, "...you can have me here as long as you want me, because as far as I am concerned musically, with Bruno, this is IT!"

The opening Bach cantata for the first concert in the new Sunset Center, "So ziehen wir in diesem Hause hier mit Freuden ein" translates as "We joyously move into this house." Patrons, musicians and staff all felt this same joy after two years without a home.

The famed San Francisco men's choral ensemble, Chanticleer, had guest appearances at the Bach Festival two years running.



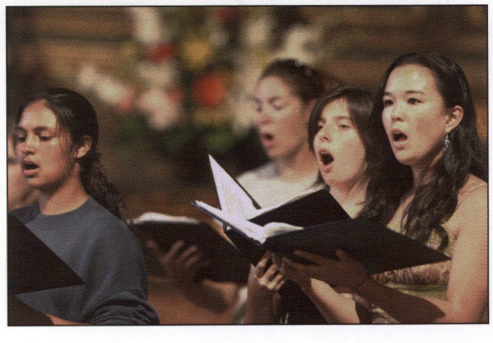
What a pleasure to be able to see the progress on the new Sunset Center!

"There is no future without Bach!"
— Bruno Weil

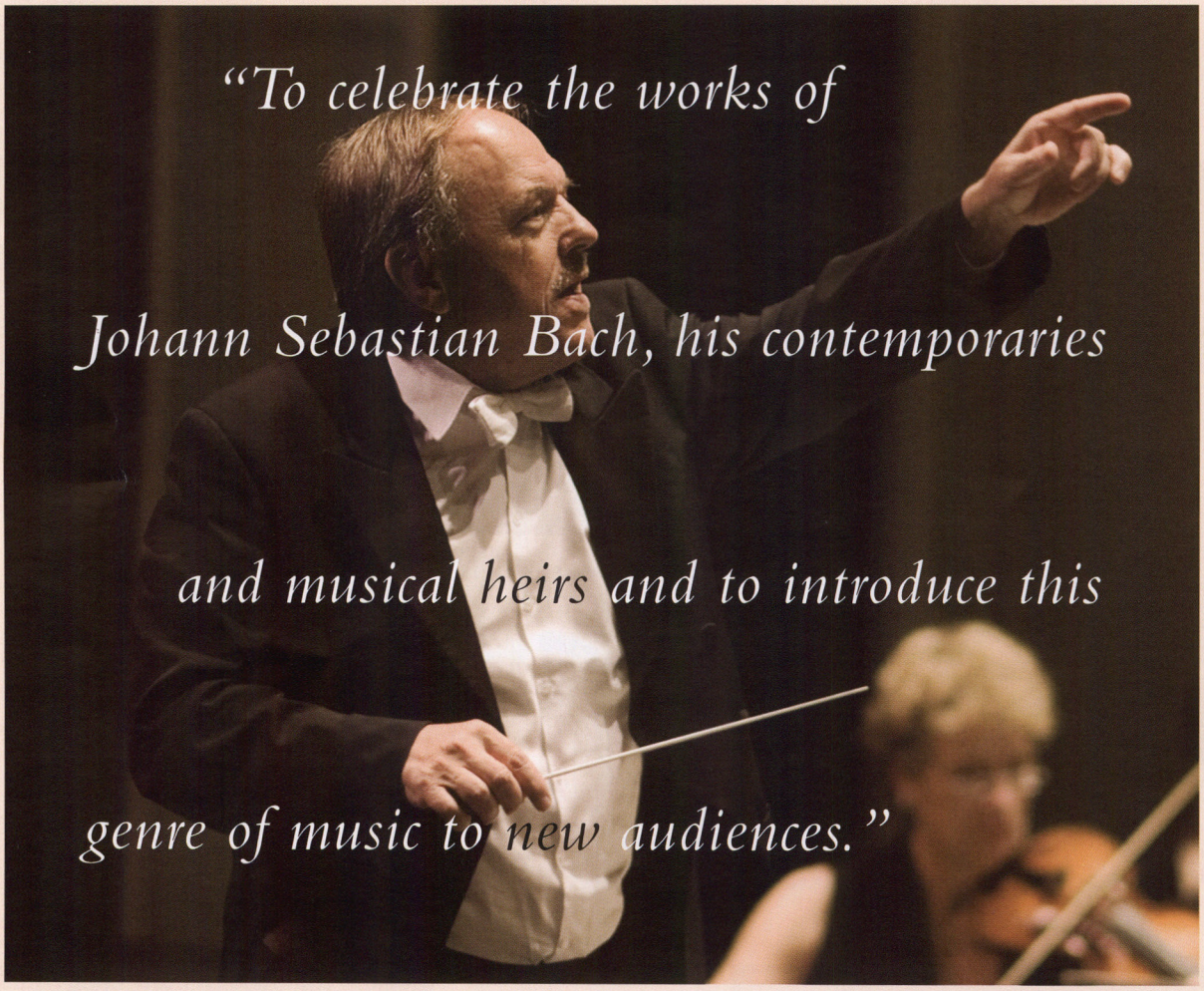
The Red Priest (shown here), Combattimento Consort Amsterdam, I Palpiti and the Brazilian Guitar Quartet were guest ensembles during the 2002 season, while we were using Santa Catalina School, Asilomar, and other venues for our concerts.

"The Carmel Bach Festival Youth Chorus contained some of the most expressive a cappella singing we have ever heard on the Monterey Peninsula." (Lyn Bronson, Peninsula Reviews*) Praise is heard everywhere for this new addition to the Festival under the baton of John Koza.*

"Friends who are now the closest I could ever wish for, and an experience of music making that transcended any that has gone on before... it's a mystery... indescribable what passed between us in the hall, all of us, musicians, listeners... life-changing." — Elizabeth Wallfisch on the CBF experience.



The Mission of the Carmel Bach Festival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Johann Sebastian Bach, his contemporaries
and musical heirs and to introduce this
genre of music to new audiences."

Special thanks to James Kasson and our many photographers over the years.
Also, thanks to Henry Meade Williams, Local History Department, Harrison Memorial Library, Carmel
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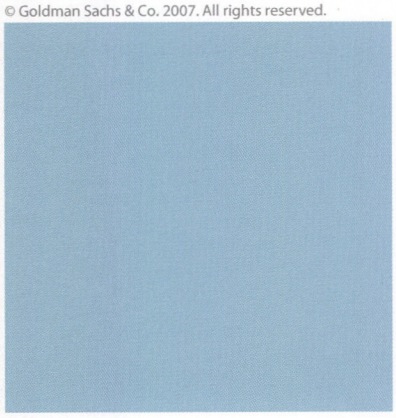

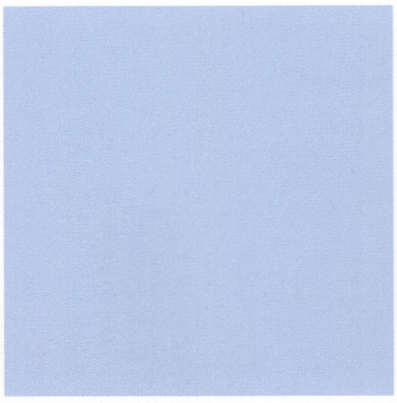

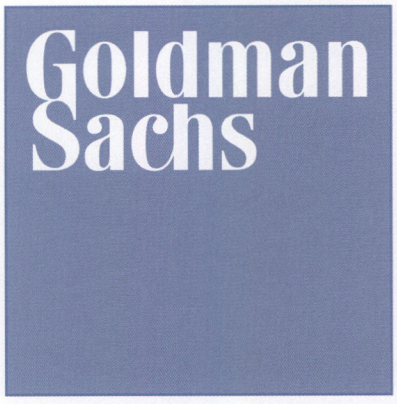

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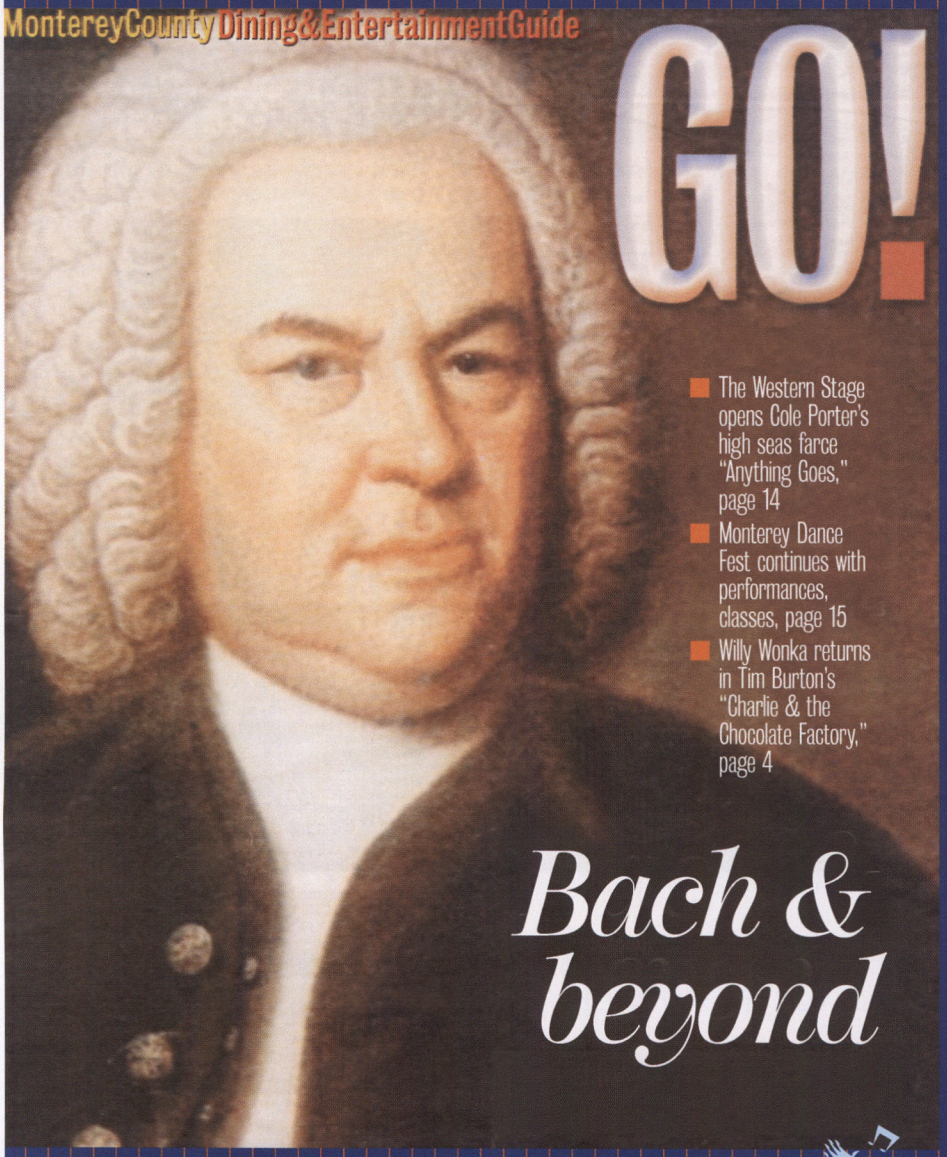
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The Western Stage opens Cole Porter's high seas farce "Anything Goes," page 14
Monterey Dance Fest continues with performances, classes, page 15
Willy Wonka returns in Tim Burton's "Charlie & the Chocolate Factory," page 4
Bach & beyond

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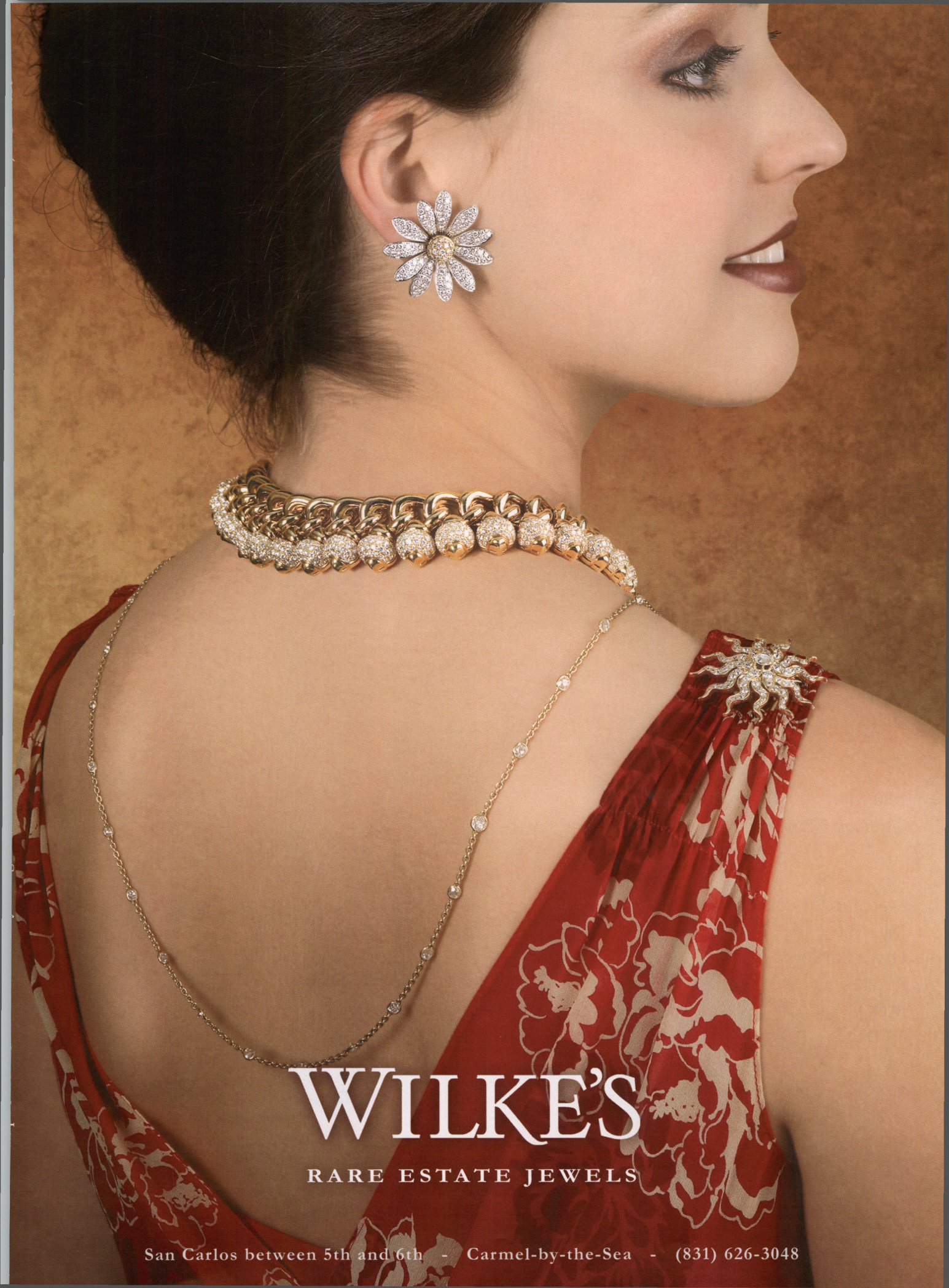
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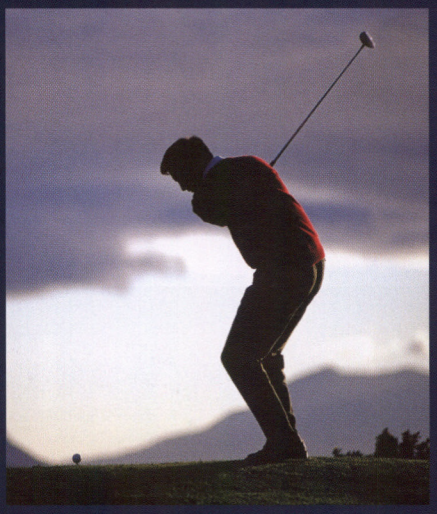

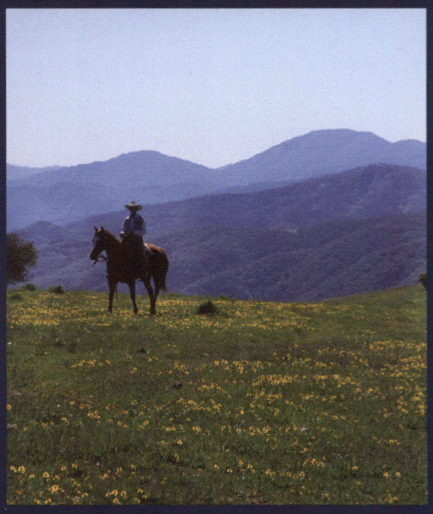

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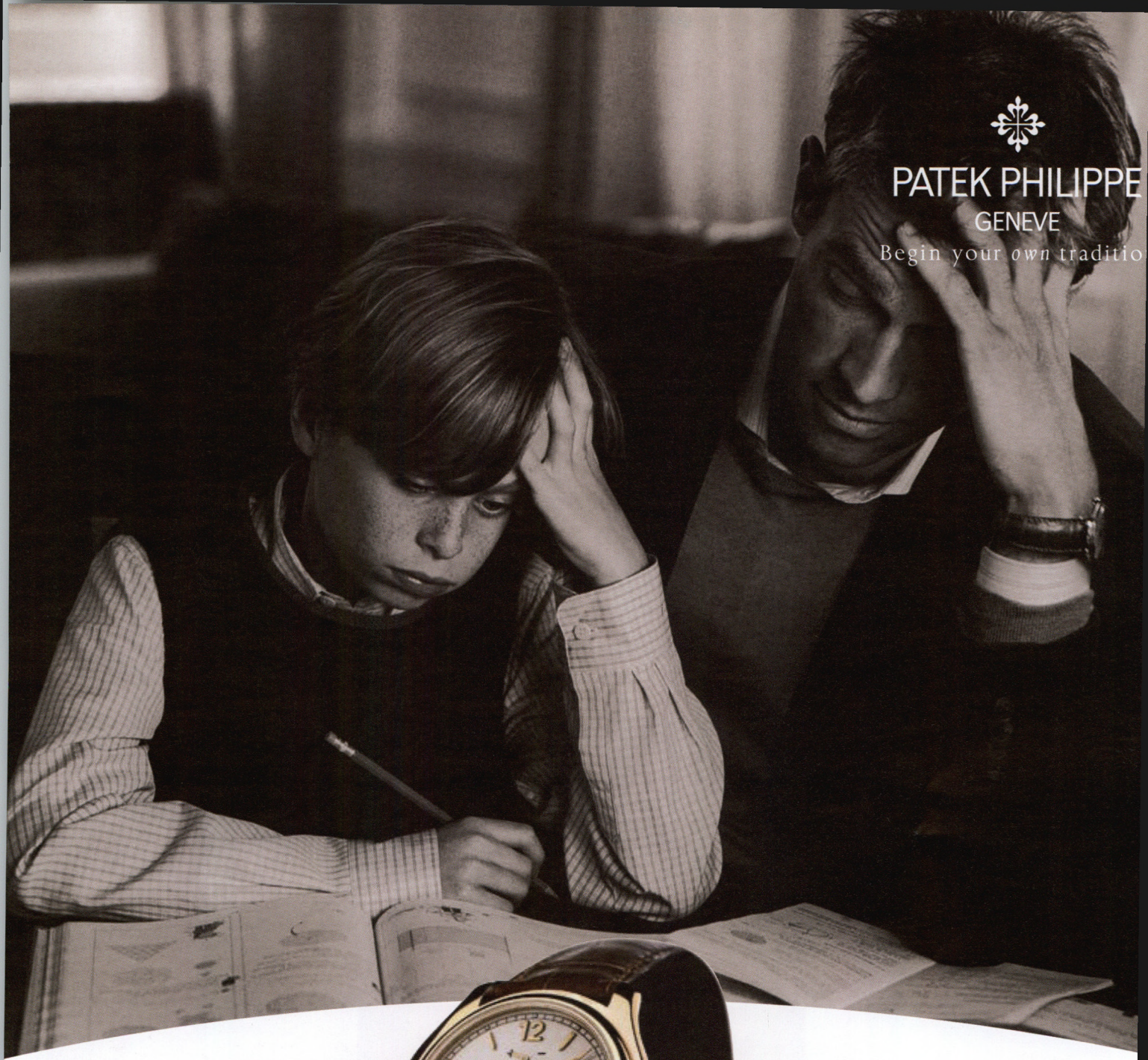

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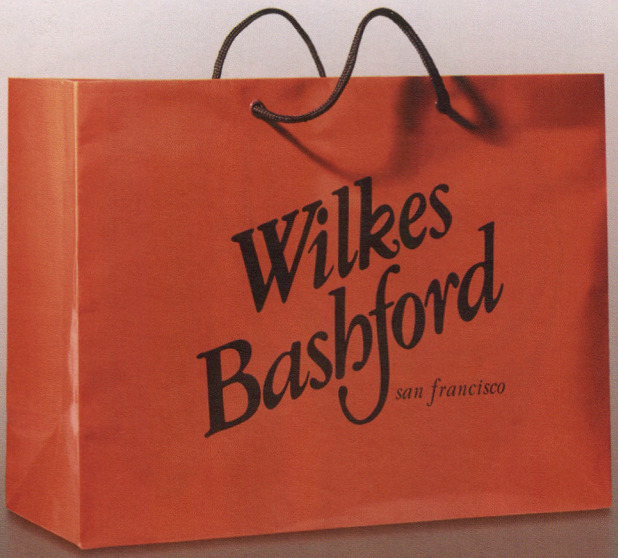

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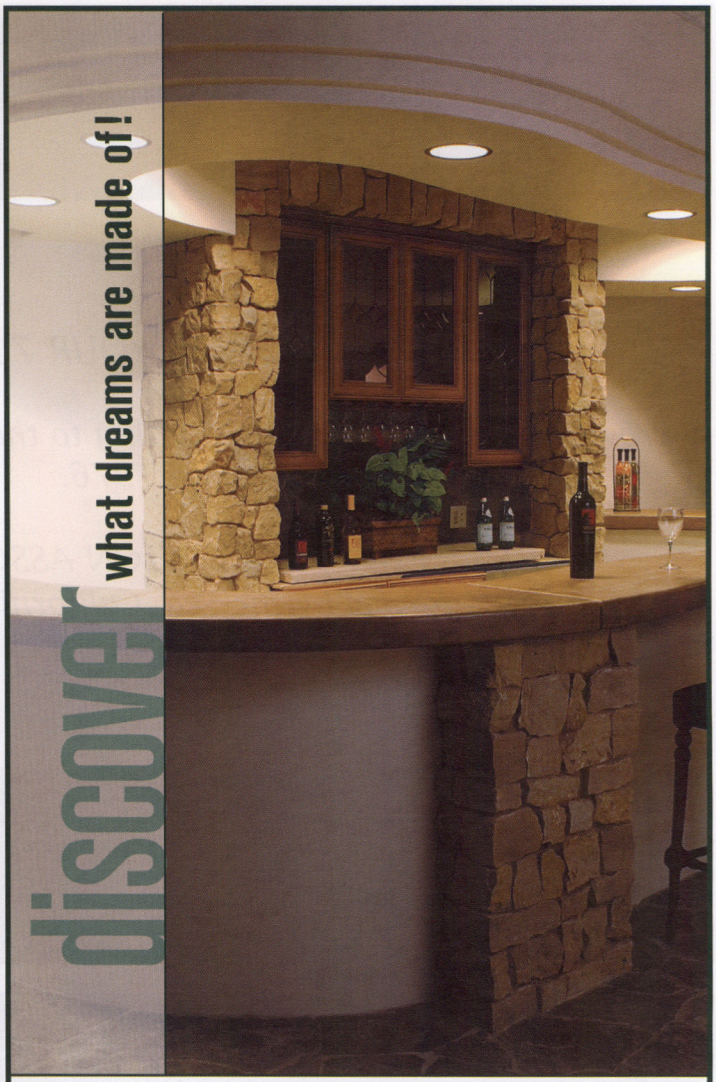

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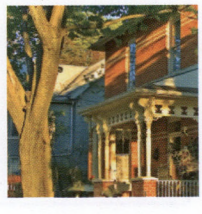

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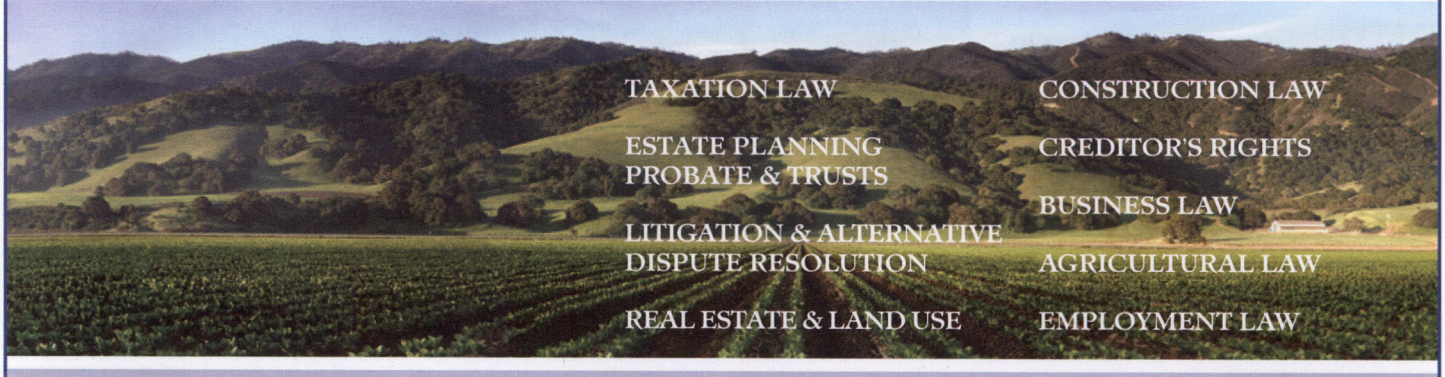

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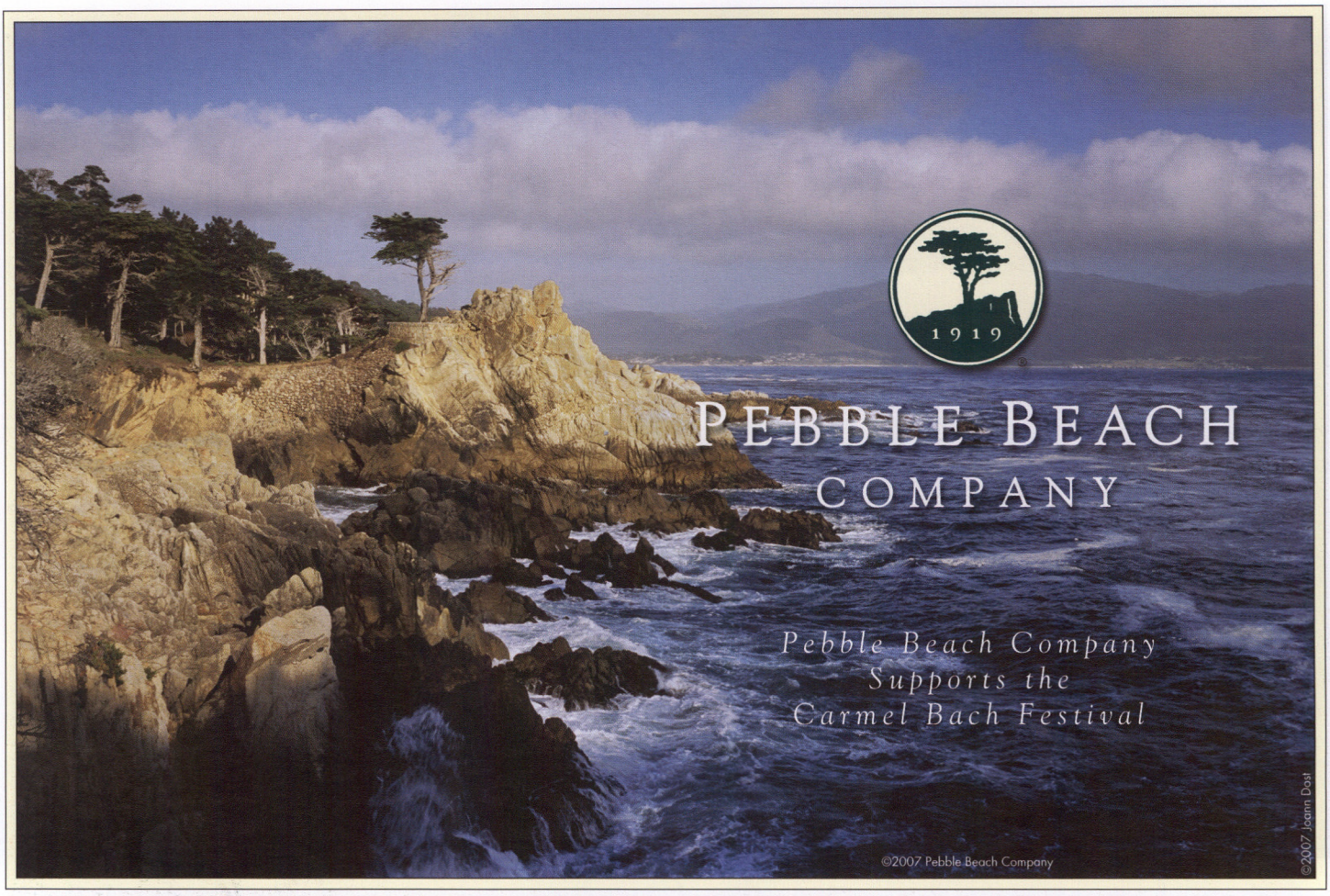

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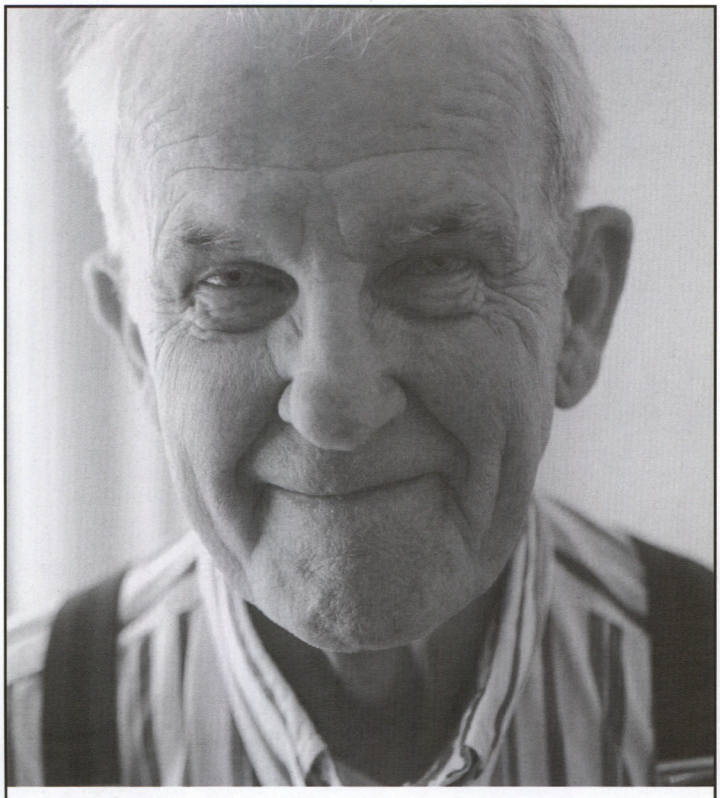

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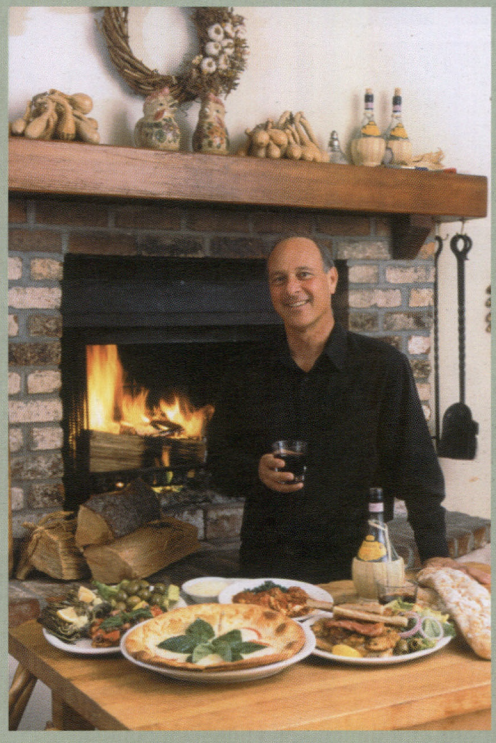

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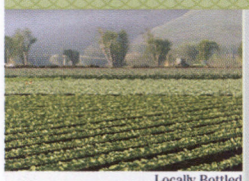
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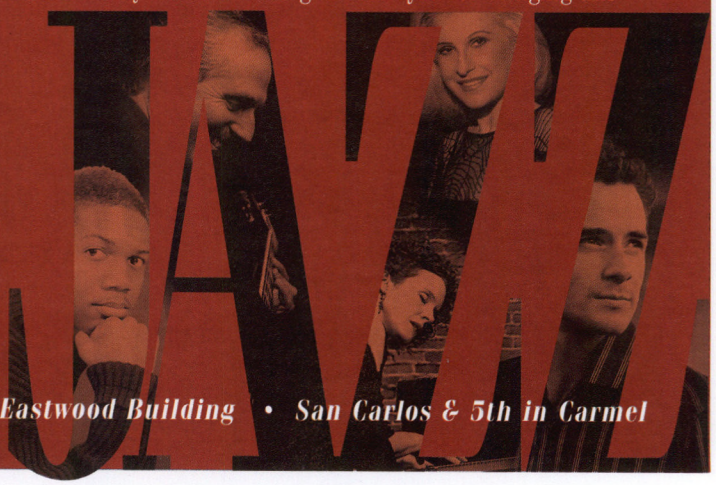

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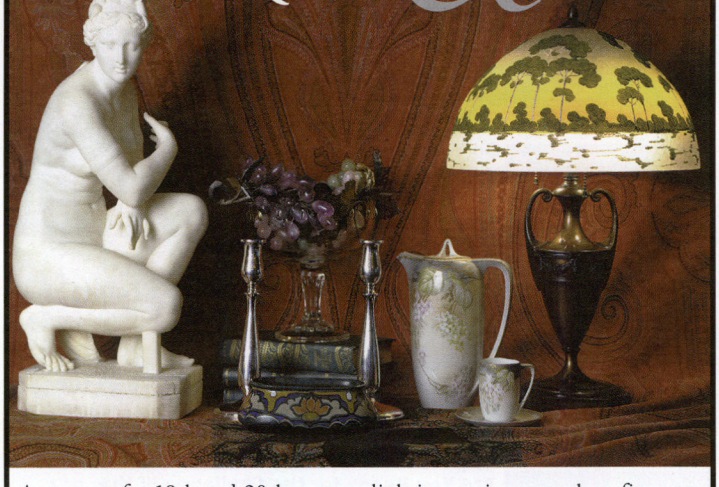

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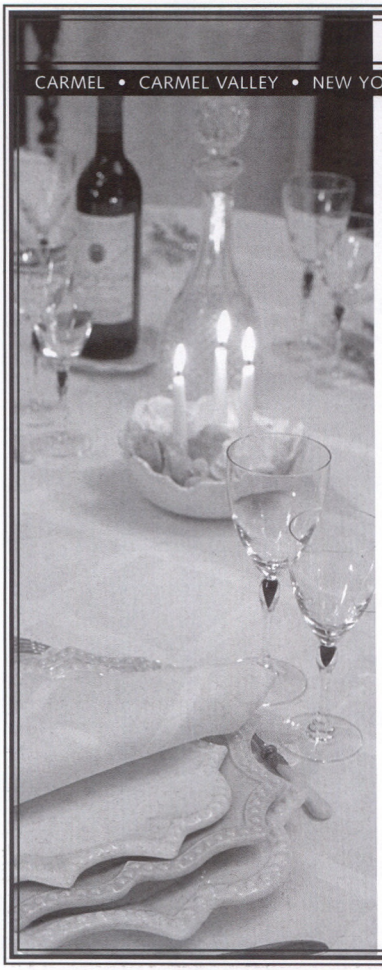

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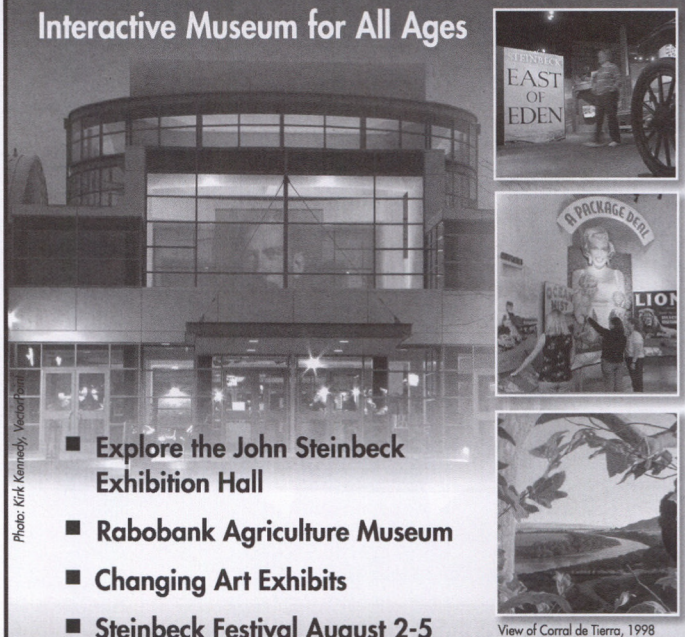

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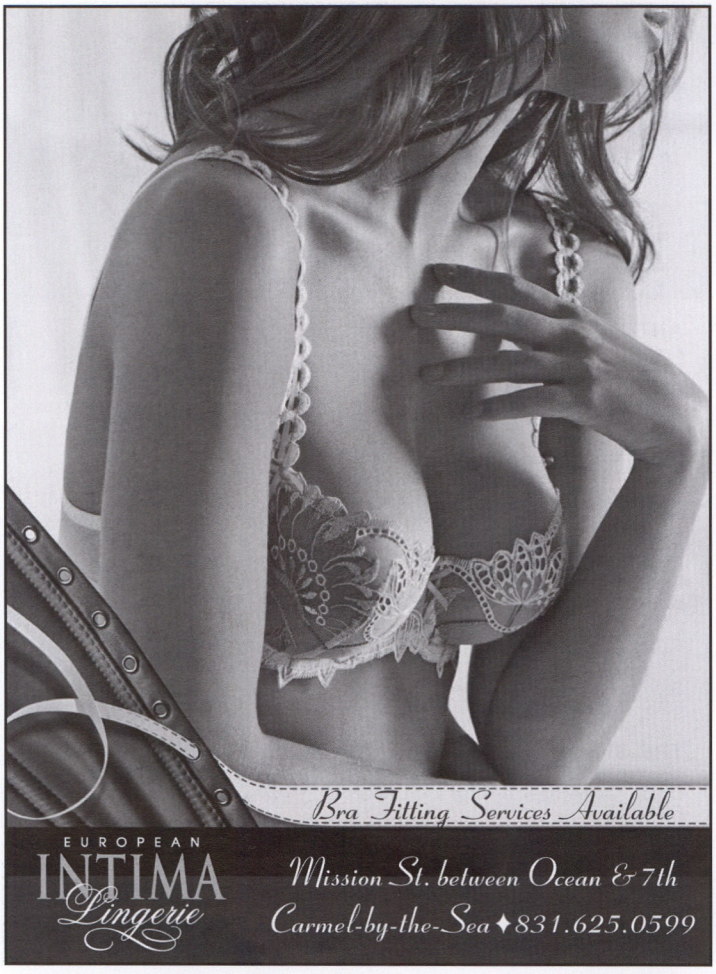

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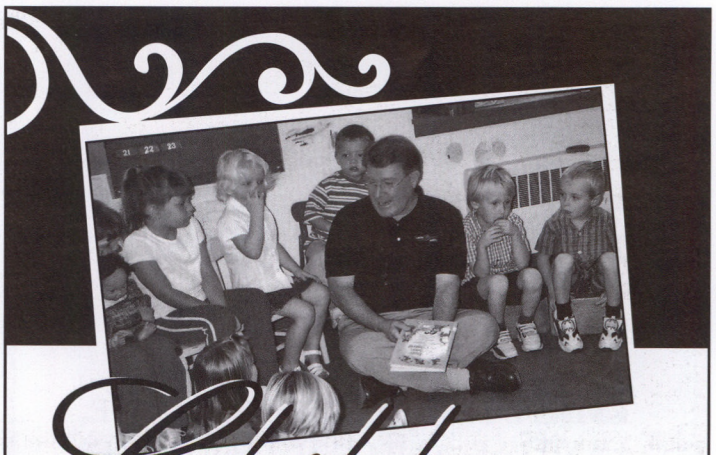

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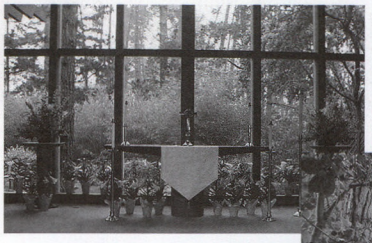

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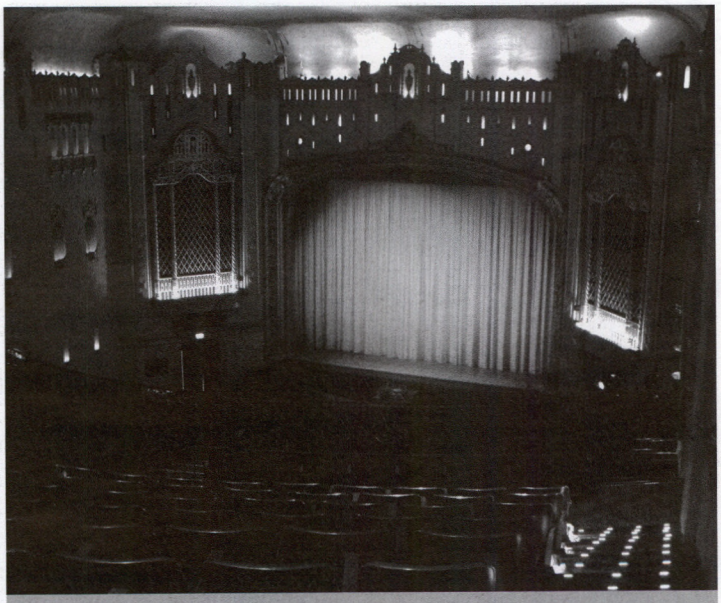

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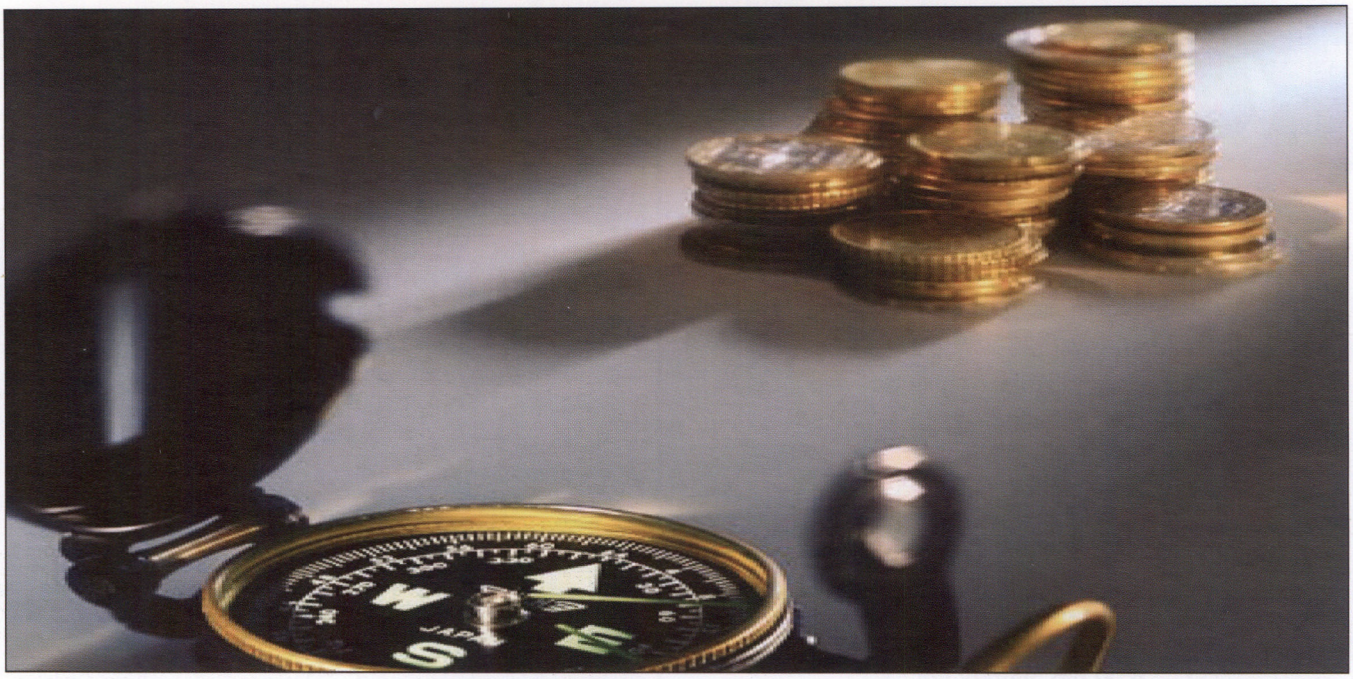

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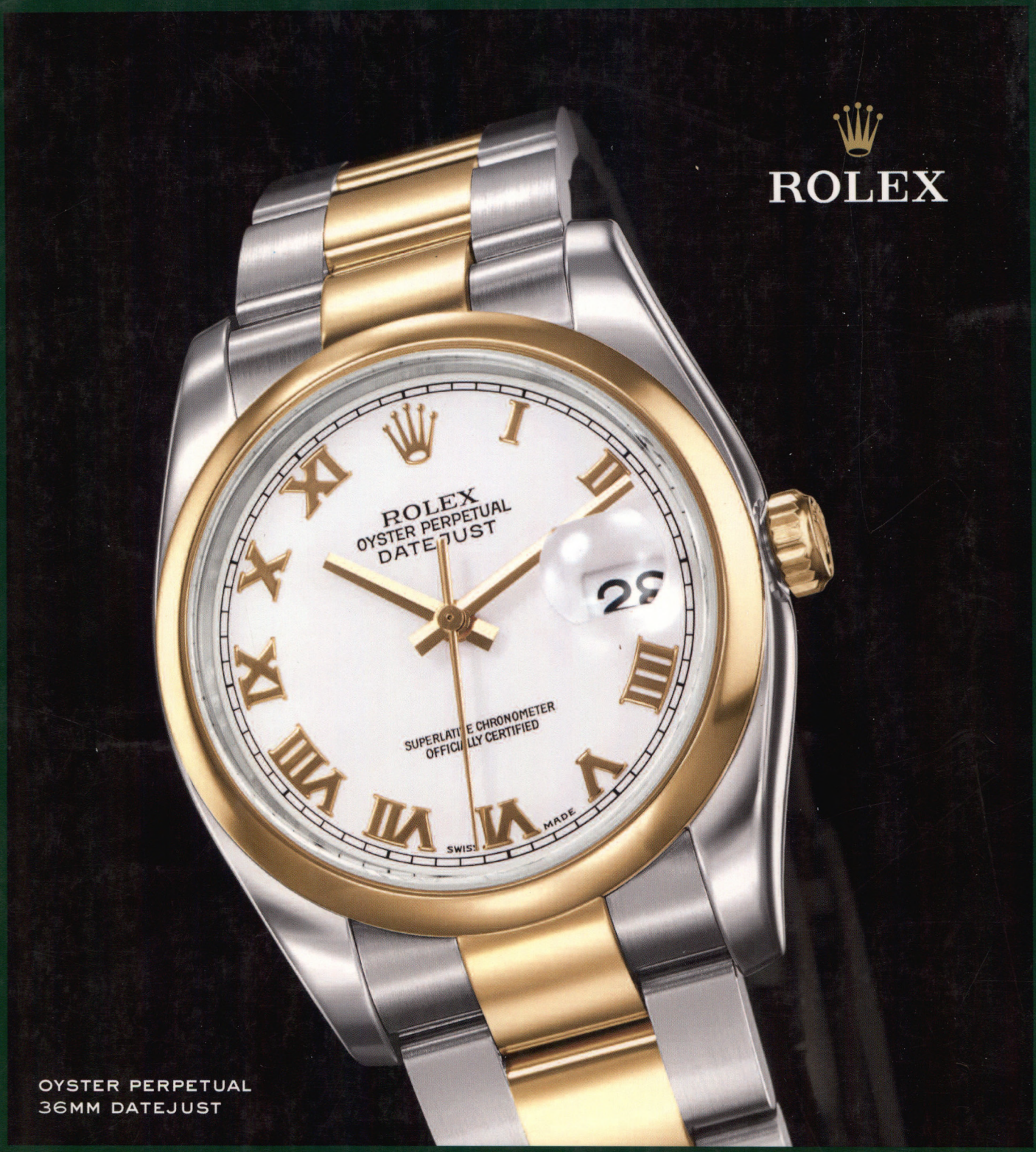

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